DIVINA COMMEDIA

INFERNO

THE DIVINE COMEDY OF DANTE ALIGHIERI

THE ITALIAN TEXT WITH A TRANSLATION IN ENGLISH BLANK VERSE AND A COMMENTARY

BY

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VOLUME I

INFERNO

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ALLA MIA

AVE DANTE

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Above Man's war-wracked world a veteran throng
Of singing spirits gather in the air,
Called from the Poets' Heaven to take their share
In Right's impending victory over Wrong.
Far in their van the Eagle Eye of Song
Looms o'er Ravenna, where he died, and where
He saw God's Freedom in the dazzling glare
Of visions, which to every race belong.
Him his redeemed, united Italy —
Her Alps new crowned with Monza's iron band,
Her Hadria wedded with her Doge's ring —
Hails as the Prophet-Bard of Liberty;
And bids the free of every tongue and land
Join in her Ave, and their tribute bring.

PREFACE

EVERY new translation of the Divine Comedy, though in itself a fresh tribute, however humble, to the interlingual, as well as to the international claims of "the loftiest of poets," calls for a word of justification. That justification involves the expression of some theory as to the translation of Dante's world-poem, itself implying a criticism, whether expressed or not, of competitors already in the field.

The present translation, which is the result of over twenty years' work with large classes in "Dante in English" at Brown University, was undertaken and continued with the object of meeting a need, which did not seem adequately met by the well known translations of Cary, Longfellow, Norton, or others more recent; it, therefore, frankly aimed at being in every possible way an improvement on its rivals old and new.

Since the advent of the feeling that minute loyalty to the actual words and thought of the original is a prerequisite to a translation of any poem of supreme human import, such a pioneer work as that of Cary, which so long held the field, came to be recognized as being, not only no longer abreast of the modern achievements of Dante scholars, but as inadequate in the above all-important respect.

Longfellow's widely diffused version, which is an almost painfully accurate translation of the then accepted Italian text, at once attained great popularity not only in America

but abroad, a popularity largely due to the poetical fame of its author, to its literal loyalty to every word of the original, for which it could so easily be made to serve as a 'pony,' and to the wealth and excellence of its accompanying notes. Longfellow, however, in his apparent eagerness to be true to every syllable of the Italian, was led to draw too much upon the tempting Latin element, which looks like Italian, and too little upon the stronger, homely Anglo-Saxon element, of his English medium, to bring due conviction to an English ear; he was also betrayed into infelicities of construction and rhythm peculiarly surprising in such a poet as the author of the incomparable Dante Sonnets, a betrayal which has found explanation in the state of his mind and heart during the prosecution of the work. This, consequently, remains as an instance of a great translation which, not intended to be prose, ought not to have been thought of as poetry. After using it for two or three years, I gave it up, in spite of its many happy lines, and valuable notes, because I found that I could not read it aloud with continuous pleasure either to myself or to my hearers.

Possibly as a reaction against these obvious defects, Charles Eliot Norton produced his well known and excellent prose version, against which the only thing that can be said is, that it is just what it purports to be, prose, a prose only slightly hampered by extreme verbal loyalty; and that it was composed under the strange conviction, expressed in his preface, that "to preserve in its integrity what" (of the

thought and sentiment embodied in the verse) "may thus be transferred, prose is a better medium than verse." Admitting, however, that for the harmonious blending of meaning and music in the original, a new harmony might, indeed, be substituted, Mr. Norton unfortunately added: "but the difference is fatal," and in giving up the creation of a new harmony himself, he lent the great authority of his name to the suggestion that any such attempt by others would prove futile.

As to such efforts as that of Dean Plumptre and others to translate Dante in English terza rima, it ought to be sufficient to urge, in the first place, that rhymes are practically an insurmountable obstacle for one who, as a translator, is already limited by the demands of loyalty to another's articulated thought and feeling; and, secondly, that terza rima is not an indigenous, or even a fully acclimated, form of verse in English, and can not be made to sound natural to an English ear, or, at any rate, produce the effect it does in Italian, where it is to the manner born. I, therefore, feel that neither terza rima, nor, indeed, any rhymed translation in metrical forms still more alien in poetical tone to that in which the Divine Comedy was written, can prove to be at best other than unnatural and unsympathetic, though at times brilliant, *tours de force*. Their readers will too often be met by forced constructions, and forced or weak rhymes, while students familiar with the Italian original will too often be grieved by omissions, weakenings, or additions, to

feel that they have been brought into due spiritual, or even intellectual, proximity to it; for even in such interesting translations as those of Parsons and Shadwell, their rhymes and meters would seem to have been indulged in at too great a cost to the poem's thought, flow and tone.

In view, then, of the above and other similar frank criticisms of the work of my predecessors in the fascinating field of Dante translation, I have been guided by the following considerations, which are modestly offered in justification of the aims, if not of the results, of a slowly matured effort, which has enjoyed the rare help of being progressively tested by being read aloud in public during many years.

The transference of a poem from one tongue to another is capable of success in direct proportion to the degree in which the human and spiritual element in the original predominates over the artistry, however excellent, of the verse-form in which that element is embodied; the Divine Comedy, for example, differing vitally in this respect from such a poem as Poe's Raven, which owes relatively too much to the charm of its meter and syllables to lend itself to a successful translation. It is, therefore, possible for the indwelling spirit of a supremely great poem to reclothe itself fittingly, and yet retain its essential identity, because in such a case the spirit, and not the clothing, is paramountly the thing; being that which originally made itself a body, it can make itself another, whatever the former's perfection; but this is true only on condition that the new clothing fit it, and hold

something like the same relation to it, as that sustained by the old clothing to the original. Now the evolution and acquired associations of poetical forms having, as I believe, given the qualities of blank verse the nearest possible position in English to those sustained by terza rima in Italian, notwithstanding the rhymes of the latter, blank verse would seem to be the translator's natural choice. Being rhythmical and also metrical, it can supply the translator with the emotional and fusing element fatally lacking in prose; and being free from the artificial bondage of rhymes, or stanza schemes, which can only rarely prove happy under the restraints of dictated thought, it will release him from all temptation to disloyalty to the integrity of the original's intellectual and spiritual message, or to any interruption of that formal continuity, which is a quality that blank verse and terza rima possess in common, in spite of the latter's divisibility into terzine. For these reasons I cannot but feel that blank verse would be the medium that Dante himself would use, were he writing the same poem in English now, to say nothing of what he would do, were he translating it into that language.

This blank verse must, however, be loyal to itself and to its own laws, and must not take any such liberties with them as too many manufacturers of "vers libres," so-called, seem to think proof against the charge of license. In other words, a blank verse line cannot be made by applying scissors to indifferent prose. Again, in some such use of blank verse

as that suggested, it will no longer be necessary to pad or truncate the words or thought of the original poem, since two lines and a fraction, or four lines, as the case may be, can be made to represent with due spiritual loyalty the poetical matter of the three lines of the Italian terzina.

Feeling, then, that blank verse is not merely the best, but the only organically satisfactory, medium afforded by the English language for a translation of the Divine Comedy, I have aimed, in using it, at being loyal, first to the spiritual tone and thought, next to the words, and last of all to the syllables and line dimensions of the Italian text, believing with the poet Spenser that the poem's soul, if caught to any extent, will somehow make itself a body out of whatever natural material it be afforded; but that, contrariwise, the most perfect imitation of a former body, such as has been achieved in a Dante translation by using feminine rhymes having the same vowel as in the original, will not reproduce the spirit. Aiming ever at keeping the reader's attention from being unnaturally diverted, I have tried to avoid the use of any word whose archaic nature would draw an attention to itself, not drawn to its Italian counterpart. I have furthermore striven to keep myself free from all organic omissions or additions, however sorely tempted by actual indolence, or fancied inspiration, in the hope that a faithful translation, expressed in the best English and in the best blank verse at my command, would ultimately enable me to render with some success the homely directness and famili-

arity, the strength and beauty, the satire, pathos, and even the sublimity, of the ever varying component parts of the Italian poem; and that the latter, if placed on guard, as it were, on the opposite page, as I am grateful for having it placed, would serve as an ever present criterion of its English portrait, and also prove a persuasive to the reader of the translation to render himself more and more familiar with the compelling harmonies of its model's soul and form. Accurate and sympathetic reproduction of its author's thoughts and moods, good English, and good verse have, therefore, been the triune aim of my long continued work on the poem's every line and poetic unit, with what result the reader and student must be the ultimate judge, no one realizing more than I how far any achievement is likely to be from its inspiring ideal.

The Italian text is that of the Vandelli edition of 1914, with such changes in individual words, spelling, and punctuation as, in my judgment, seemed warranted in themselves, and justified by having been adopted by one or more of such accredited Italian editors of the poem as Torraca, Casini, Passerini, or, in some instances, by our American Dantist, Dr. Grandgent. In very few cases only have I risked erring heretically on the side of radical boldness in adopting a rejected variant which seemed more Dante-like, or more consistent with its immediate or more remote context, than that of the *textus receptus*. On the other hand, several temptations to make Dante say in my translation something in

a given place that was truer, stronger, more beautiful, or more refined, than what was strictly warranted by the words he there used and by their context, have been sternly, though at times regretfully, resisted. On the English page the reader will see that in the vast majority of cases I have found it possible to have three lines of blank verse match the three lines of each opposite terzina without disloyalty to the interests of either. Where this seemed impossible or undesirable, simple typographical devices have been adopted, to keep up the useful parallelism to the eye, without detriment to the flow or metrical integrity of the English verse. Again, in the translation the subject matter has been helped, I trust, by being divided into paragraphs, with the object of making the dialogue clearer, as well as of isolating and framing independent gems of thought, feeling or description. A temperate use of capitals has been made in printing both texts with a similar aim. In dealing with the title *Maestro*, as applied to Virgil by Dante, I have replaced the usual translation, Master, by that of Teacher, which more correctly and unambiguously distinguishes his function as an instructor from that of lord, leader, or guide. In the translation of individual words — idiomatic phrases having been rendered as far as possible by idiomatic equivalents — while careful to reproduce Dante's quaint choices, when illuminating, I have not always thought it a part of loyalty to reproduce obscurities, when obviously due, in spite of his reported claim to the contrary, to the tyrannical exigencies

of his rhymes; for though the latter may never have led him to say what he did not wish to say, they often forced him to say it less clearly. The grave accent has been used for all purposes in the Italian text, except that of marking a closed *o* or *e*, and in the English, to facilitate the pronunciation of proper nouns, or the rhythmic reading of the verse; while a free use has been made of the apostrophe, as one way of rendering the frequently colloquial style of the Italian, and in such embarrassing cases as that of *see'st* when pronounced as one syllable. In the hope of publishing before long a fourth volume containing a running commentary on the poem, all notes have been omitted from the pages of the translation, what seemed indispensable being inserted in the Interpretative Analysis, which will explain itself.

Coming now to the question of indebtedness, apart from what I personally owe to the happy accident of my Italian birth and early familiarity with both Italian and English, and from what every Dante scholar consciously or unconsciously owes to the high lights, old and new, of the vast and rich body of Dante literature; as well as apart from that deeper spiritual indebtedness which could only find adequate expression in the simple Italian words of my dedication; I wish here to express my special gratitude to Dr. Harry L. Koopman, Librarian of Brown University, for the uncounted hours of his valuable time, the long continued and ever increasing sympathy, the convincing praise and persuasive disapproval, without which I might have had to advance too

often not only "silent, alone, and unaccompanied," but unquickened and unchecked; as well as to one who was my pupil when I began this work, and has ever since been my friend, Mr. Henry D. Sharpe, of Providence, for the liberal generosity which enabled me to spend an unhampered year in Florence, in the atmosphere of Dante scholars, whose scientific zeal for the letter of Dante's text never blurs their Latin vision of the poem's spirit, or of its national and world significance. Among the latter, Dr. Guido Biagi of the Laurentian Library, and Count Giuseppe Lando Passerini, editor of the Giornale Dantesco, are here most gratefully remembered for courtesies, encouragement, and help extended to me during my stay in Florence.

Finally, before closing a preface to what I hope will prove to have, under the present circumstances of the world, something more than merely a scholarly import, I cannot forego the opportunity of recording the intense joy with which, as an American who, born in Rome and brought up in Florence, lived to become a lover not only of Dante the Poet, but also of Dante the Patriot, I appreciate the full significance of its date. Nineteen hundred and seventeen will be remembered as the year in which, under the inspiring moral leadership of a Veltro-like, democratic King, Italy, robed in the symbolic colors of Beatrice, was about to attain that complete national unification and redemption of her people, of which Dante was, as he still is, the creative Poet-prophet, and one of whose results will be that, in Dante's oft quoted

words, Quarnaro's gulf will again " bound Italia, and her border bathe; " and also as the year in which, in virtual alliance with America, she made her marvelous Latin contribution toward the universal attainment and preservation of that Liberty, personal, national and international, " for whose sake death did not prove bitter " to her sons on land or sea, or in the air, or even upon the snow clad sister summits of those Alps, " which o'er the Tyrol lock out Germany " from what has ever been the imperial garden of a World Culture, which, like its fairest single flower, Dante's Commedia, is not only scientific, but human and divine.

COURTNEY LANGDON.

PROVIDENCE, RHODE ISLAND,
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INTERPRETATIVE ANALYSIS OF THE INFERNO

The letter killeth, but the spirit giveth life.

THROUGH the following notes of an Analysis which has been made as brief as possible, with due regard to the needs of the general reader of the translation, there runs an Interpretation for which, as a whole, its author is alone responsible. While all notes of a linguistic or historical character are based upon the researches of the most accredited scholars in the field, others, which progressively develop the Interpretation, are based rather upon the belief that for the non-professional reader — the reader who belongs to the great class of *honnêtes gens,* for whom French literary men proudly claim that they prefer to write — it is far more important to try to show what a great work of art *means*, or can self-consistently be seen to mean, now, than what it may seem to have *meant* to its author's contemporaries, or even to the author himself, when viewed from afar in the dim and dry light of time-hampered research. Its permanent truth and beauty, and their present-day suggestions, being after all what is most valuable and enjoyable in such a poem as the Divine Comedy, it should be remembered that spiritual truth is seedlike, and grows, and therefore increases and

deepens in significance with the progress made in spiritual appreciation by the ages which in turn receive it. Even great poets build better than they consciously know, and better, certainly, than their outclassed contemporaries are aware of; hence it would seem to be no part of loyalty to insist that the inspirations of a supreme poet's genius shall be narrowed down in meaning to the relatively little which a later century can intellectually learn from the painful limitations of the age from which he had to procure their clothing. Let the reader, then, separate, if he must, what seems scholarly in these fragmentary and purposely succinct notes from what their writer, who confesses to be more concerned with the poem's flowers and their implications than with its roots and sources, claims is only a self-consistent, personal interpretation, which at least may spur those that cannot accept it in parts, or as a whole, to realize the value of drawing from the poet's inexhaustibly fertile suggestions an edifying interpretation of their own, and, in their own way, of "heeding carefully the teaching which lies hidden beneath the veil of the poet's mysterious lines."

Since, then, linguistic, historical and geographical notes to a poem are a necessary evil, and only justified by the ordinary reader's natural unfamiliarity with its illustrative allusions, they have not been forced upon his attention any more than need be. For a similar reason almost all references to authorities or sources, as well as all linguistic notes to the Italian text, have been relegated to the pages of the pro-

spective Commentary, in which an attempt will be made to show what Dante did *not* get from any of his "sources," and what few of his commentators, and then only sporadically, got from him. As to the Interpretation of the teaching, instead of being formulated in an Introduction, which "would have vainly boasted" of vying, in their method, with the Introduction and Arguments of Dr. Grandgent's Dante, it will be found to follow step by step the natural evolution of the poem's thought. It is, therefore, suggested that the corresponding part of what follows be read by those who do not claim to be Dante scholars between a first and a second reading of each canto's translation; a reference to the line-numbers on the Italian page will guide the reader to the answers furnished to all questions that will probably be asked, while those in the Analysis will lead its more leisurely students to the lines of the text upon which comment is made.

Of this progressive Interpretation the fundamental contentions are: that Dante, while frequently drawing illustrations of his teaching from his own personal experience, is throughout the poem making himself a representative of Man in general as he is brought face to face with those universal moral, and spiritual problems of life, which change only in their intellectual clothing from age to age, from race to race, and even from man to man; that spiritually sin and virtue are, respectively, their own all-sufficient punishment and reward; that what in the letter of the allegorical story is said of the fate of individuals is to be taken only as illustra-

tive of the significance of states of moral and spiritual consciousness; that neither Hell, Purgatory nor Heaven are places, but *states* of which all men can at any time have experience; that the moment of physical death has no special *eternal* significance, except in so far as it symbolizes those critical spiritual moments when man's spirit is eclipsed by entering the shadow of the Wrath of God, or swims into the ken of His Love; that Eternity is something infinitely more, and other, than endless astronomic time; and that, finally, the Divine Comedy, while very significant as a supreme Italian, Catholic, Scholastic and fourteenth-century work of art, has an import for all men and for all ages which breaks through the bonds of the language, theology, philosophy and times which gave it form, far more victoriously and often than is generally realized — an import which can be grasped only by emphasizing the high-water marks of its insight into Reality, and by never letting its teaching's spirit drop to the level of its avowedly hampered letter, whose latent spiritual significance needs translation into terms of twentieth century appreciation far more than its Italian does into English.

To help bring into clearer light these eternal spiritual aspects of the world's greatest single poem is the object of this translation, and especially of its accompanying interpretative notes.

INTERPRETATIVE ANALYSIS

CANTO I

INTRODUCTION TO THE ALLEGORY OF THE DIVINE COMEDY. DANTE, MAN. THE WOOD AND THE MOUNTAIN. THE THREE WILD BEASTS. VIRGIL, MAN'S REASON . . 2–13

1. Dante, representing Man, astray in the Wood of Sin, at the age of thirty-five. Dante having been born in 1265, the date of the Vision recorded in the Poem is 1300. 13. The Mountain of the ideal life of Virtue. 17. The sun, a planet in the Ptolemaic system of astronomy. 32, 45, 49. The three symbolic Beasts: the sensual Leopard of Incontinent Appetite; the arrogant Lion of Bestial Violence; and the greedy, materialistic Wolf of Malicious Fraud and Treachery. 37. Later than the time of line 13, early in the morning of Good Friday, 1300, at the beginning of Spring, when the sun was in the constellation of Aries, where it was believed to have been on the day of Creation. 63. Virgil, Dante's first Guide and Teacher, the symbol of Man's Reason, or of his intellectual, aesthetic and moral faculties, of which the University and State may be the organized collective instrumentalities. 73. Aeneas. 79. Virgil, as author of the Aeneid, the poem of Rome's civilizing mission, acknowledged as the Poet of poets, and as his inspiring Teacher by Dante, who asks his help against the insatiable Wolf of Materialism and Greed. 94. The Wolf, evidently the most dangerous of the three Beasts to Dante, represents the class of sins spiritually the most dangerous to Man. 101. The prophecy of the Veltro, or Hound, a vaguely described future deliverer of Italy, Can Grande (the great Dog) della Scala, of Verona, which lies between two Feltros, being possibly intended. 107. Italian heroes who, on one side or the other, died in the Trojans' war under Aeneas for the conquest of Italy. 111. That the source of the Wolf is Envy, the offspring of Pride, falls in with the above interpretation of the worst of the three animals, Greed. 112. The course of Salvation through Hell, and Purgatory, the eternal states of Disobedience and Slavery, and of the humble Reconquest of Liberty, under the guidance of Virgil, or Reason; and, later, through Paradise, the state of loving Obedience and Freedom, under the guidance of Beatrice, the symbol of Man's Spiritual faculty, whose functions are Faith, Hope and Love, and of which the Church may be the organized

collective instrumentality. 125. Virgil's incompetence as a Pagan signifies that mere Reason is not qualified to make Man's higher nature spiritually happy. 134. The Gate of Purgatory proper, which ultimately leads to Paradise.

In the translation it will be noticed that line 15 has been printed in two parts, which together form a regular blank verse line; this was done here, as elsewhere in the book, so as to avoid padding the thought, and leaving a blank line on the printed page.

The usual rendering of line 37 is: "The time was at the morning's first beginning," which, while a possible meaning of the Italian, does not seem as apposite as the permissible translation adopted.

CANTO II

Introduction to the Inferno. The Mission of Virgil. The Three Blessed Ladies. Beatrice, Man's Spiritual Nature 14–25

1. The evening of Good Friday. 7. Invocation of the Muses, who represent the Arts and Sciences, upon a knowledge of which a poet must draw, as well as upon his own Genius and Memory. 13. Aeneas, who descended into Hades to get the help, which led to his conquest of Italy, and eventually to the glories of Imperial and Papal Rome. 28. Saint Paul, the Apostle to the Gentiles, who claimed to have been "caught up into Paradise." 32. Cowardice on Dante's part disguised as Modesty. 43. Virgil, the Magnanimous, reproving him for his spiritual Pusilanimity, gives an account of his Mission from Beatrice, sent to Dante's help by the Gentle Lady (the Virgin Mary) and Lucia, the representatives, respectively, of Divine Mercy and Light. 52. The souls in the Limbo, or Borderland. 53. Beatrice, described with ever increasing emphasis throughout the poem as "beautiful and happy," thus establishing the difference between her and Virgil, who is only learned and wise. 77. The circle referred to being that of the Moon, this new definition of Beatrice means that Man's spiritual, and not his rational, nature is what makes him greater than anything else on earth. 88. A statement which may possibly, though not probably, have been intended to mean (much more sublimely): "Of those things only should one be afraid, that have the power of doing *others* harm." 94. The Virgin Mary,

the Mercy of God. 97. Divine "kindly Light." 102. Dante thought of Rachel as being Beatrice's counterpart in the symbolism of the Old Testament. 103. Beatrice defined as "true Praise of God," which is not intellectual knowledge, but spiritual appreciation. 107. The river of Sin, which does not flow into the sea. 119. The materialistic Wolf. 124. God's Mercy, and Light, and His Spirit in Man. 131. Fearlessness and Freedom, here as elsewhere, the great spiritual qualities. 140. Virgil (Reason) accepted by Dante as his Leader, Lord and Teacher, titles with which he addresses, or refers to, him appositely in each case. Herewith the two poets enter upon the rough road which leads them underground to the outer Gate of Hell.

In this canto Man's three spiritual friends are contrasted with the three brutal enemies from which his Reason rescued him in Canto I, while Beatrice, who represents God's spirit in Man, is by the poet identified in line 105, as frequently in the poem, with the historical Florentine girl, Beatrice Portinari, whom Dante had loved since his childhood, of whom he had written in his Vita Nuova, and to say of whom "what had never been said of any woman" he had prepared himself in every way ever since her death in 1290.

CANTO III

THE GATE AND VESTIBULE OF HELL. MORAL AND SPIRITUAL COWARDS AND NEUTRALS. PILATE. ACHERON. . 26–37

1. Inscription on the Gate, describing Hell as being a spiritual *state*, (in the letter of the allegory, a place) *eternally* created by the Power, Wisdom, and even the Love of God, wherein Pain is the eternal concomitant of Disobedience of a Will inspired by perfect Justice. 14. Fearlessness the initial quality requisite of whoever would know Reality. 17. The vision of God the real goal of Man's life. 22. The stars, here as elsewhere, the symbols of the Hope, abandoned by whoever enters Hell. 34. Cowards, Neutrals, and the Lukewarm in moral and spiritual concerns, who, held in contempt by the universe, are rejected by Heaven and Hell alike. The Lower World's Vestibule, its largest circle, is devoted to these characterless souls, who form the great majority. 52. The restless Flag of Fashion followed by those whose deeds, thoughts, feelings, and beliefs are not self-determined.

59. He "who through his cowardice the great Refusal made," most satisfactorily (though not generally) interpreted as Pilate, who through fear of the Jews washed his hands of responsibility for the fate of Jesus, whose innocence he had officially acknowledged. Most commentators take him to be Celestine V, who was induced to abdicate the Papacy through humility by the fraudulent intrigues of his successor, Boniface VIII. 64. Never spiritually alive, they act only under external compulsion, while their blood and tears serve only to feed lower forms of life. 71. The river Acheron, crossed by all who, in willing sin, will its equivalent and inseparable punishment. 82. Charon, the Ferryman of Acheron, who refuses to receive Dante, because he is not, as are the others, spiritually dead. 93. The boat that takes repentant souls to the Island of Purgatory. 95. The password which prevails in the realm of Incontinence, where Reason, though neglected, is respected. 117. One of several references to the art of Falconry. 126. Not fearing the sin, they do not fear its punishment. 130. Under the symbolism of earthquake, wind, and lightning Dante describes his mysterious birth by a flash of intuition, as it were, into a first appreciation of the truth which pervades the whole of his Inferno, that any state of Sin is one with its accompanying, or equivalent Pain. While unconscious, he passes across Acheron, to see with his mind's eye what non-obedience and disobedience of the laws of the spiritual or real world mean in terms of pain.

Of this, which is one of the strongest, though least frequently appreciated, cantos of the whole Inferno, the outstanding figure is the Pilate whom Dante, in contrast to the Cowards whom he "recognized," "knew" at once, as unmistakably the greatest conceivable illustration of the despicable class, which does not understand that human tears, and even blood, are made sublime, when shed for a noble cause.

CANTO IV

THE FIRST CIRCLE. THE LIMBO, OR BORDERLAND, OF UNBAPTIZED INNOCENTS AND WORTHIES, AND ILLUSTRIOUS PAGANS. VIRGIL. ARISTOTLE 38–49

7. A first confused impression of the World of Evil. 21. Specially deserving of notice are the occasions when Virgil and Dante show

sympathy, or refuse it, for sinners in the lower world. 24. Dante's Hell is physically conceived as being a vast inverted cone extending from immediately below the surface of the earth to its centre, and divided into nine concentric and ever diminishing circles. 25. This outermost circle portrays the spiritual state of the innocent and worthy, but pagan-minded, who, not having attained the Christian conception of life, cannot, while in that state, share in its happiness, and who therefore, though desiring, have no hope. 52. The legend of Christ's descent into Hades, and His removal of the Hebrew Worthies who had believed in the Redemption that was to be — a conception probably based upon consciousness that spiritual apprehension of a truth is the essential saving thing. 68. The light surrounding these illustrious Pagans is only a hemisphere, because their loyalty to Reason was unquickened by spiritual faith. 72. Honor, the outstanding quality in this canto. 79. In spite of Homer's traditional supremacy, Dante probably thought of Virgil as " the loftiest of poets," and hence, as such, greater, and better fitted to be his guide than Aristotle, " the Teacher of those that know." 88. Homer and the three Latin poets whom, with Virgil, Dante thought the greatest of Antiquity, and whom he yet describes as " neither sorrowful nor glad." 97. Dante received among them as an equal, a claim on his part more than confirmed by the verdict of posterity. 106. The Castle of Wisdom and Glory, with its seven walls, Prudence, Justice, Fortitude, Temperance, Intelligence, Learning, and Wisdom; its stream of Eloquence; and its gates, Grammar, Dialectics, Rhetoric, Music, Arithmetic, Geometry, and Astronomy, through which was entered the domain of Knowledge. 121. The military and political Heroes of the Trojan-Roman civilization, with the chivalric Saladin as the only representative of Mohamedanism. 130. Philosophers and men of Science, presided over by Aristotle, the " Teacher of those that know." 139. The qualities of plants. 144. A commentary on Aristotle, followed by the great medieval theologian, Thomas Aquinas. 148. Dante here enters the real Hell of Sin and Pain, whose darkness is nowhere mitigated even by the half light of Reason.

The picture of the negative punishment (?) of the pagan-minded in this canto should be understood as applying to the pagan-minded in modern and contemporary, as well as in ancient times. It is merely a poetical statement of an obvious and ac-

knowledged fact. A materialistic or merely intellectualistic conception of life, necessarily involves a lack of happiness open only to those who can accept the joyous Christian view of life. The fate of individuals in "another world" is, in this case as in all others, on the knees of a Justice whose other name is Love, to which can be also left the little children whom Dante describes as being in the border *state*.

Most texts read in line 36, *parte*, "a part," instead of *porta*, "gateway," which latter, however, best describes the symbolic function of baptism.

CANTO V

THE SECOND CIRCLE. MINOS. THE HELL OF INCONTINENCE. SEXUAL INTEMPERANCE. THE LASCIVIOUS, AND ADULTERERS. FRANCESCA 50–61

1. As, in descending, the circles grow narrower, the sins they reveal and the pain the latter involve are conceived as growing in intensity. 4. Minos, the classic Judge of the Dead, is grotesqued by Dante, and made the symbol of Man's guilty Conscience. 12. His tail is with grim humor conceived as long enough to girdle him eight times. 19. A suggestion of the danger of contamination in an unguarded examination of Sin. 27. Contrasting with the sighs of the first Circle. 28. Carnal sinners in general; their punishment being merely a picture of their sin, they are swept around in the dark by the aimless winds of sexual passion uncontrolled by Reason. 36. Blaming God, or others, and not themselves, characteristic of those held in Hell. 40. Two more pictures from bird life. 44. No rest in disloyal love. 52. Semiramis leads those who sinned through brutal lasciviousness, or incest. 59. For the usual text *succedette* "succeeded," the variant *sugger dette*, "gave suck to," has here been boldly substituted, as being significant, more Dante-like, and in perfect harmony with the context. 61. In marked contrast with Semiramis, Dido of Carthage, who, faithless to her plighted loyalty to her dead husband, gave herself to Aeneas, leads those who weakly yielded to a genuine, though illegal, love for one person. 69. Love characterizes this canto as much as Honor the last. 72. Dante's bestowal or refusal of sympathy differentiates sins springing from good nature from those caused by meanness or ill

will. 73. The pitiful story of Francesca da Rimini and Paolo Malatesta, which has made its fifth canto one of the most popular of the Inferno, is treated by Dante with his utmost poetic charm and sympathy, because though sinful, theirs was the sin of a genuine love. 81. God's name is not used by any one speaking in Hell, except in a case of defiance. 87. Love answers love. 97. Ravenna. 100. Noteworthy is the contrast between the love of the man and that of the woman. 103. When found together, Francesca and Paolo were killed, without a chance of repentance, by her husband, Gianciotto Malatesta, lord of Rimini. 107. The legally justified, but treacherous and murderous husband is here condemned to Caìna, Cain's ring in the ice of Cocytus reserved for traitors to their relatives at the bottom of Hell. 123. The Italian *dottore* is best taken here, as above, as meaning not teacher, but leader. 124. A reference to Virgil's previous happiness on earth, or to his having in the Aeneid made Aeneas say to Dido: "Thou bidst me, Queen, recall a grief unspeakable." 127. The Arthurian legends were the favorite reading of the nobility then. 137. Sir Gallehault, the go-between in the case of Sir Launcelot and Queen Guinevere. 139. Dante's sympathy not reproved here by Virgil, as it will be on another occasion.

With this circle Dante enters upon the first of the three main parts of Hell, that of Incontinence, or Intemperance, which deals with four sins due to a lack of rational control over necessary human appetites, upon whose use depend the birth, the physical nourishment of individuals, and the development of Man's material, and moral civilization.

Many scholars think that the *del costui piacer* of line 104 should be taken to mean "for his charming looks," but, apart from the involved lack of contrast with line 101, line 103 seems to suggest as more correct the version given in the text.

CANTO VI

THE THIRD CIRCLE. THE HELL OF INCONTINENCE. INTEMPERANCE IN THE USE OF FOOD. CERBERUS. GLUTTONS. CIACCO 62–71

1. Dante's frequently mysterious passage from one circle or spiritual state to another resembles the mysterious way in which the

mind shuts out a previous thought or feeling by an act of will, and gives itself wholly to another. 7. The cold and dirty rain in which the Gluttons are submerged, and the three-mouthed monster, Cerberus, who torments them, represent their disgusting abuse of the natural and necessary appetite for Food. 21. Profaners of their body, the temple of the spirit. 38. Ciacco, Jimmy, the pig, apparently the twofold nickname of a clever, good-natured Florentine glutton in Dante's time. To the "empty shades" of spirits in Hell, Dante attributes the power of being seen, heard, and touched, but without solidity. 42. Dante was born before Ciacco had died. 48. Dante had not yet seen some of the lower circles. 58. Sympathy, because gluttony and the like are sins to which the social and good-natured are peculiarly tempted. 64. The political vicissitudes of Florence after 1300, the date of Dante's Vision. The Bianchi and Neri are the factions referred to. The Neri were driven out in 1301 by the Bianchi, who in turn were exiled in 1302 (and with them Dante) largely as a result of the intrigues of Boniface VIII, who in 1300 was "hugging the shore," or "on the fence." The poem having been written at different times later than its feigned date, historical events posterior to 1300 are, as here, narrated in the form of prophecies. Three suns are three years. 73. Of the two just men in Florence, it is quite like Dante to have had himself in mind as one. 74. Peculiarly noteworthy are the three sparks, "overweening Pride, Envy, and Greed," which were the cause of trouble in the limited sphere of Florence six centuries ago! 79. Illustrious citizens of Florence, whom Dante respected for their civic virtues, but whom he will see lower down in Hell, because of their personal sins. 86. Punishment in Hell is graded by a law of spiritual gravitation. 89. Almost all sinners wish to be remembered on earth, except traitors, who have wholly broken the social bond. 96. Christ at the Final Judgment. Men are justly judged by a comparison of their lives with that of the moral and spiritual Record-holder of the race. 106. Man's spirit being thought to be wholly itself only when embodied, it follows that when reëmbodied its happiness or unhappiness will be more keenly felt. 115. Gluttony suddenly vanishing from Dante's mind, he sees before him the symbol of Intemperance in the Use of Wealth, Plutus, Man's great enemy.

In view of the Italian people's well known temperance in the use of wine, etc., it is interesting to note that it did not occur to Dante to mention intoxication in this canto, or anywhere in the Inferno, except in the case of Pope Boniface VIII. (xxvii, 99.)

While no one this side of the experience can know what a "future life" will be like, one can imagine that it will involve a fuller consciousness of the *eternity* in which one is already living in this life, and of which one is at times aware.

CANTO VII

The Fourth Circle. The Hell of Incontinence. Intemperance in the Use of Wealth. Plutus. Misers and Prodigals. Fortune. 72–78

1. What it was probably intended to be, incomprehensible jargon, or a clucked out appeal to Satan. 3. Another definition of Virgil. 6. Man will ultimately solve the problems presented by Wealth. 8. The monster Plutus being called a Wolf would seem to strengthen the interpretation, whereby the Wolf of the first canto stood for materialistic Greed, born of Envy, the child of Pride, a view enforced by the following reference to Michael's defeat of Satan's rebellion against a spiritual God. 19. It is because of the perfection of Divine Justice that sin is self-punished. 22. Misers and Prodigals represented as wasting their lives in selfishly amassing and holding, or in squandering Wealth; Abuse and Nonuse, here, as elsewhere in the realm of Incontinence, being opposed to rational Use. Charybdis in the Strait of Messina. 39. Avarice a besetting sin of churchmen in Dante's age. 46. Dante sees Emperors and Ghibellines in Hell, as well as Popes and Guelphs. 52. Dante uses unrecognizability to describe sins which result in, or are due to, lack of character. 59. Avarice and Prodigality mutually punishing each other. 74. Mediaeval mythology conceived of Angels and Intelligences in somewhat the same way that Laws are conceived of in the intellectual mythology of modern Science. 77. Fortune is thought of as the personification of the law controlling the waxing and waning of the prosperity of individuals, families, nations, and races. 87. Gods, Angels, and Laws are all mythological attempts to express observed correlations in Nature. 93. As when she is blamed as

Luck, or worse. 98. This means, in the language of the stars, whose positions Virgil sees in his mind, that it is now past midnight, over six hours since the evening of Good Friday, when the poets entered Hell.

Judging from a hint dropped in line 25, Dante deemed that man's wrong attitude toward wealth — which he thought of as an outer body, upon the proper use of which material civilization's interests depended — was the most prevalent of all the sins in Hell. In this connection the symbolic Wolf of materialistic Greed is brought in, not in her own capacity as representing malicious Fraud, but as " mated " to Incontinence.

THE FIFTH CIRCLE. THE HELL OF INCONTINENCE. INTEMPERANCE IN INDIGNATION. THE WRATHFUL AND SULLEN. STYX 78–81

101. This is the overflow of Acheron, since Dante conceives of all the rivers of his Hell as interconnected. 106. Styx, the marshy river, or fen, which with its banks forms the Fifth Circle. 109. The Wrathful and the indolent Sullen, who, by abuse or nonuse, failed in the rational use of that natural Indignation, upon which the higher interests of Man's civilization as much depend, as the lower do upon the rational use of Wealth. 116. Not the angry, but " those whom anger overcame." 118. Those who have not character enough to have the courage to voice their convictions, and fight for them like men.

CANTO VIII

THE FIFTH CIRCLE (*continued*). PHLEGYAS. FILIPPO ARGENTI 82–89

1. One of the distant towers on the walls surrounding the City of Dis, or Nether Hell. 7. Virgil. 17. Phlegyas, the wrathful local boatman of Styx, blinded by anger, does not see as clearly as Charon did. 27. The effect of Dante's material body on Phlegyas' boat is used as a means of reminding the reader that Dante is the only living being in the poem. 32. Filippo, nicknamed Argenti (Silver), an arrogant and irascible Florentine of the Adimari family. 37. No sympathy for ill-natured sinners. 43. In Virgil's approval of his righteous indignation Dante makes the only men-

tion in the poem of a member of his immediate family. 66. "Sbarro," "unbar," one of Dante's many rhyme words which lend lucidity to his thought. 68. The City of Dis, or Nether Hell, which contains the realms of Bestiality and Malice, classes of Sin far worse than Incontinence. 71. Mosques, possibly to suggest the Heresy just inside, Mohammedanism being thought to be as heretical as it was schismatic.

THE GATE OF THE CITY OF DIS (SATAN) 88–91

82. The Devils, or demons of Biblical mythology, being the guardians of the irrational domain of Bestiality, are naturally inaccessible to the claims of Virgil, or Reason. 105. Virgil's ultimate dependence upon Beatrice is suggestive of that of Art and Science upon Inspiration and Intuition. 125. Reference to the legend of Christ's Descent to Hades, and of the Devils' opposition to His entrance. 128. Reason undivorced from Spirituality is sure of receiving the help of Inspiration or Intuition, when at the end of its natural resources.

CANTO IX

THE GATE OF THE CITY OF DIS (*continued*). THE FURIES. MEDUSA. THE MESSENGER FROM HEAVEN 92–99

8. Beatrice, Man's spiritual nature, of which his Reason is the prime minister. 18. A spirit from Limbo; a "covert" way of asking whether Virgil knew his way. 23. Compare with this classical legend of the Thessalian sorceress, Erichtho, that of the biblical witch of Endor, who called up the soul of Samuel. 27. Giudecca, the central ring of Cocytus, the Circle of Traitors. 37. The Furies of Remorse and Disbelief — another instance of classic mythology put at the service of Christian philosophy. 43. Proserpine, the wife of Pluto, the King of the classic Hades. 52. The Gorgon's head, symbolizing the petrifying result of Despair, or of utter disbelief in a spiritual world, the fundamental heresy punished inside. 54. Theseus' attempt to rescue Proserpine. 58. Reason's duty to protect Man from despair and disbelief. 61. Dante's great appeal to the appreciative imagination of his readers. 64. A poetic picture of the advent of spiritual Intuition to the rescue of Reason at the end of its resources. 76.

Dante frequently uses frogs for the purposes of his grim humor. 82. The fog of spiritual ignorance and blindness. 98. The three-headed dog, Cerberus, tried to interfere with Hercules' rescue of Theseus from Hades. 105. The Angel's words were "holy" because expressing righteous indignation.

THE SIXTH CIRCLE. THE VESTIBULE TO THE HELL OF BESTIALITY OR UNREASON. DISBELIEF IN A SPIRITUAL WORLD, IMMORTALITY, ETC. HERETICS 100–103

112. Roman graves at Arles long thought to be those of Christians fallen in battle with Saracens. 113. The popular Dante text which claims Istria for Italy. 127 Heretics seen in tombs, because disbelief in the Immortality of the Soul, the fundamental heresy, implies the belief that the end of Man's life is the grave. 130. Dante's Hell being a picture of perfect Justice, different grades of intensity are implied in the punishment of individual souls guilty of the same kind of sin. In this picture of the worst form of heresy as intellectual self-entombment, equity is provided for by the graded heat of the tombs.

CANTO X

THE SIXTH CIRCLE (*continued*). FARINATA 104–115

1. The more usual text has, instead of *stretto*, *secreto*, or "hidden." 11. The Valley of Jehoshaphat believed to be the site of the Final Judgment. 15. Disbelief in the Immortality of the Soul picked out by Dante as the fundamental archheresy. 18. His wish to see the great Farinata. 25. Dante's Tuscan speech and accent are frequently recognized by Italians. 32. Farinata degli Uberti, a famous Ghibelline Florentine patriot, seen here by Dante, who greatly admired him, because tainted with the prevalent heresy of the age. 46. Dante's family and ancestors belonged to the Guelph party opposed to Farinata's. 48. In 1248 and 1260. 50. In 1251, and in 1266, after which the Ghibelline party never returned to power in Florence. 52. Cavalcante Cavalcanti, the father of Dante's friend and fellow poet, Guido Cavalcanti, who had not yet died at the date of Dante's Vision, the Spring of 1300. 63. This may mean that Guido did not admire Virgil, or, better, that he did not believe in a Reason that was subservient to

Spirituality, to which belief Dante here implies that he owed his great Vision. 68. By his use of the past tense Dante seemed to have implied that Guido was dead. 79. Proserpine, the Queen of Hades, identified with Luna, the Moon; in less than fifty moons, or months, from April, 1300, Dante found himself banished from Florence, never to return. 85. The Battle of Mont' Aperti, on the river Arbia, won in 1260 by the Ghibelline forces under the leadership of Farinata, over the Guelphs of Florence. 87. Perpetual banishment from Florence decreed by the returning Guelphs against the Uberti family. 91. The Ghibelline Diet of Empoli, which followed the victory of Mont'Aperti. 97. Knowledge of the Present depends upon life in Time; that of the Future upon life in Eternity, remote events of a general nature depending predominantly upon moral and spiritual forces. 109. Again, sympathy for the man, and not for the sinner, as such. 119. The Hohenstaufen Emperor, Frederick II, whom Dante greatly admired, but condemned to be seen here for the heretical beliefs he shared with his contemporary Cardinal degli Ubaldini. 122. Farinata's prophecy of Dante's exile. 130. The meaning of the vicissitudes of Dante's (Man's) life not to be explained by Reason (Virgil), but by Spiritual Insight, the Beatrice who does not *know* intellectually, but " whose lovely eyes *see* " by a direct vision of spiritual Reality. One of the most significant definitions of Beatrice in the poem, for if Religion had always understood that it was exclusively concerned with Man's conquest of the eternal world of spiritual reality; and had Science remembered that its sole function is the conquest of the spatial and temporal world of matter, there would have been no more " conflict " between them than there is between Virgil and Beatrice in our poem.

CANTO XI

THE SIXTH CIRCLE (*continued*). THE DISTRIBUTION, OR ETHICAL CLASSIFICATION OF THE DAMNED . . . 116–125

5. The stench arising from the abyss below symbolizes the greater moral and spiritual corruption characterizing the far more serious sins, whose nature is revealed in the three last Circles of Nether Hell. 8. Pope Anastasius II, wrongly believed in Dante's age to have been led into heresy as to the nature of Christ by the Greek

Photinus. 12. He who would know the inmost nature of evil must be willing to get used to its repulsiveness. 17. The Seventh, Eighth, and Ninth Circles, small only in relation to the first six. 22. The following analysis is based upon Dante's interpretation of Aristotle's classification of sins under Incontinence (Intemperance), Bestiality and Malice, wherein Reason is, respectively, neglected, defied, or wrongly used. 25. Creatures lower than Man would not have sufficient intelligence, while any presumed to be higher would have too much, to make deceit effective. 28. The first of the last three. 29. The three persons are one's own self, one's fellow self, and the Universal Self. 33. Dante treats property as an outermost body of Man's spirit. 43. A fine definition of a suicide; not one who kills himself, but a spirit who kills his own body. 44. Wasting one's property, and pessimism, outer forms of suicide. 48. Respect for Nature, which is an outer manifestation of God, associated with reverence for the latter. 50. Sodom here stands for unnatural sexual sins, while Cahors, in France, in the middle age a nest of usurers, stands for Usury, conceived as sin against Industry. 57. The second of the last three Circles. 60. Stigmatized as " filth " are Evil Counsellors, and Promoters of Discord. 61. Treachery. 64. The Ninth Circle, the frozen lake of Cocytus, at whose center Dis, or Lucifer, is fixed. 66. Here, and elsewhere in the poem, *eternally* and *eternal* should be given a deeper significance than endlessness in Time, or something more like perfect, or absolute; Dante's Lucifer represents the zero-stage of life. 70. The Wrathful and Sullen in Styx, the Carnal Sinners, the Gluttons, and the Misers and Prodigals. 80, 97, 101. The Ethics, Philosophy, and Physics referred to are those of Aristotle. 103. Man's Industry is patterned after the operations of Nature. 109. Dante condemns Usury because it is contrary to God's law that Man shall live " in the sweat of his face," and because he believed it opposed to the interests of Industry, Man's Art; the Usurer getting his living from neither Nature or his own toil. 113. Astronomical data signifying that the time is now about half past three A.M. on Saturday. Caurus, the Northwest wind, shows the Wain's or Dipper's position in the sky.

With reference to the note to line 66 it could be urged that a punishment that was literally endless would be one that would attain no conceivable object but the unworthy one of revenge, and

hence is no more imaginable than are endless time or space. Spiritual truths must one and *all* of them be grasped qualitatively and not quantitatively.

CANTO XII

THE SEVENTH CIRCLE. THE HELL OF BESTIALITY. VIOLENCE. THE FIRST RING. VIOLENCE AGAINST ONE'S FELLOW MAN AND HIS PROPERTY. TYRANTS. MURDERERS, HIGHWAY ROBBERS, AND DEVASTATORS. THE CENTAURS. ATTILA 126–137

1. Descent into the Seventh Circle, suggestively imagined as being much lower and more inaccessible than were the previous circles from each other. 12. The Minotaur, symbol of Bestiality, the monster, half man and half bull, who was killed by Theseus with the help of Ariadne. His terrorizing fury defeats its own end. 29. Another reminder that Dante is the only physically living being in the Inferno. 35. When conjured down by Erichtho. 38. Christ, who when in Hades removed from the Limbo the believing Worthies of the Old Dispensation. 41. The earthquake at Jesus' death, which, breaking open the outer Gate of Hell, furnished access to the Circle of Violence; the whole myth symbolizing the insight into Evil resulting from the life and death of Jesus. 43. Reference to the doctrine of Empedocles, who taught that Love restored to a happy Chaos the seeds of things that had been separated by Hate. 52. Phlegethon, the river of Blood, guarded by the semi-human Centaurs, symbols of human Brutality. 67. Wounded by a poisoned arrow by Hercules for trying to carry off Dejanira, Nessus left his shirt which, being poisoned, killed Hercules. 75. Sin self-punished. 77. One of countless touches of convincing realism. 84. The human and the equine. 88. Beatrice, already defined as being herself the " true Praise of God, which is spiritual appreciation, and not intellectual understanding or servile flattery, of Him. 103. Tyrants, or wholesale slaughterers like Attila, the Hun, the most deeply immersed in the Blood of Phlegethon. 109. Italian thirteenth-century tyrants. 114. Nessus is put temporarily in charge of Dante, as being the local expert. 116. Murderers. 118. Guy de Montfort, who during Mass (" God's bosom ") at Viterbo killed Prince Henry

of England, whose heart King Edward I brought home, and buried in a shrine on London Bridge. 135. The famous King of Epirus, and a pirate son of Pompey. 137. Italian Highway Robbers apparently well known in Dante's time.

CANTO XIII

THE SEVENTH CIRCLE (*continued*). THE SECOND RING. VIOLENCE AGAINST ONE'S SELF AND PROPERTY. SUICIDES AND SQUANDERERS. THE HARPIES. PIER DELLE VIGNE 138–149

1. The weird Forest of the Suicides. 9. A river and a town which bound the wild district of the Tuscan Maremma. 10. The Harpies, symbols of remorse and fear of the future, feed on bushes, to which are reduced the spirits of those who deprived themselves of human bodies. 21. Things unbelievable, if merely narrated. 37. Suicide, either by the killing of the body or by inaction, is here pictured as essentially vegetating, a self-lowering in the scale of life. 45. The perfection of psychological description. 48. A similar wonder told by Virgil in the Aeneid about Polydorus. 58. Pier delle Vigne, a Chancellor of Frederick II, who, according to Dante here, was unjustly accused of treachery, and took his own life in prison. 64. Envy. 68. Frederick II. 75. It is only as an illustration of the significance of Heresy that Dante sees him in the Sixth Circle. 84. Sympathy again unreproved. 94. The state of Suicides before and after the Final Judgment; the life of the body, of which the spirit of the suicide deprives himself, is considered as an instrument for the building of character for which he is responsible. 96. The suicide's own conscience. 115. Those who were violent against their property, which Dante considered as an outer body, for which a spirit is also responsible. 118. Lano da Siena, and Giacomo da Sant' Andrea, two thirteenth-century Italians famous as squanderers of their means. 121. Lano died in the battle of Pieve del Toppo, won in 1289 by the Aretines against the Sienese. 125. The Spendthrifts' creditors. 143. Florence, whose patron Saint was John the Baptist, had been in its more warlike, and less commercial, Pagan times under the protection of Mars, a part of whose statue was said to have been set on the Ponte Vecchio, after the legendary destruction of Florence

by Attila. The whole passage is a warning to any people, which, in its eagerness for commercial prosperity, risks losing the military qualities which alone would enable them to keep it. 151. The speaker may have been a certain Lotto degli Agli, a prior of Florence who hanged himself in his own house.

CANTO XIV

THE SEVENTH CIRCLE (*continued*). THIRD RING. VIOLENCE AGAINST GOD. BLASPHEMERS. CAPANEUS. THE OLD MAN OF CRETE 150–161

1. Bitterly as Dante at times inveighed against Florence for her vices and ingratitude, no man ever loved his native place more tenderly and proudly than did Dante. 8. The Plain of burning sand on which nothing will grow, finely symbolizes sins against spiritual, human, and social growth. 15. The Libyan desert crossed by Cato of Utica with the remnants of Pompey's army. 16. God's Vengeance consists in causing sins to contain the seed of their own punishment. 22. Those prostrate on the ground are the violent against God directly; those seated without doing anything the violent against Industry, the economic art; and those restlessly running around with no results the violent against the procreative laws of Nature in Man. 28. The Rain of Fire, the symbol of God's Wrath. 31. An Alexandrian legend probably the result of blending two experiences, one of a heavy snow fall, and the other of torrid heat. 44. Reason reminded of its limitations. 49. Capaneus, one of the famous seven kings who fought against Thebes; he was killed with a thunderbolt hurled by Zeus, whom he had arrogantly defied. This is the Dante character which most resembles the Satan of Milton. 52. Vulcan, who had his smithy in Mongibello, Mt. Aetna. 58. Phlegra, in Thessaly, the site of the mythical struggle between Zeus and the Giants, the Sky-god and the Sons of Earth, Spirit and Matter. 65. Capaneus' blasphemous rage its own punishment. 77. The overflow of Phlegethon. 79. A pond of boiling mineral water near Viterbo. 88. This brook is peculiarly notable possibly because the fact that the flames falling upon the third ring which it crosses, are extinguished above it, shows that the punishment of one sin cannot extend to another; the overflow of Phlegethon is still a part of

the first ring. 94. The classic myth of the origin of Man in the island of Crete, and of the Golden Age under Saturn, whose wife, Rhea, secured the survival of Jupiter, by substituting a stone for him at his birth, thus concealing him from his father who would else have devoured him, because the Fates had declared that he would be dethroned by a son. The truth of this myth may consist in the fact that while there *is* only one God, conceptions of Him are continually dethroning each other in turn. The Hebraic Garden of Eden myth is saved by Dante for use in the Terrestrial Paradise at the top of Mount Purgatory. 103. The Old Man of Crete, the symbol of the ever deteriorating human race, whose tears furnish Hell with its rivers; Damietta, in Egypt, represents the ancient world of Man before the age of Imperial and Christian Rome. 126. In the Inferno the two poets, when not going down toward the center, regularly turn to the left around an arc of each circle, thus following the course of the sun. 130. Phlegethon means, in Greek, boiling; Lethe, the other infernal river of classic mythology, Dante saves for a higher purpose in the Terrestrial Paradise. 139. Another of countless instances of the way Dante makes his reader feel the concrete realism of the story with which he has clothed his Allegory; a definite time is allotted to each part of his journey.

CANTO XV

THE SEVENTH CIRCLE (*continued*). THE THIRD RING. VIOLENCE AGAINST NATURE. SODOMITES; CLERICS AND LITERARY MEN. BRUNETTO LATINI 162–171

4. The stone embankments protecting the overflow of Phlegethon compared to the Belgian dykes, and to the embankments along the river Brenta erected to meet the freshets from the Chiarentana mountains, both of which human constructions are declared to be larger than those in Hell; a realistic and masterly touch of self-restraint on Dante's part. 16. A band of Sodomites who were famous literary men. 22. Brunetto Latini, a distinguished Florentine Guelph, a statesman and writer, and author of *Li Livres dou Trésor* (*Tesoro*) an allegoric didactic poem written in French. He probably helped Dante in his studies, and died in 1294. 30. Dante uses the specially polite *voi* in addressing Brunetto, as he did in the case of Farinata and Cavalcanti. 45. Reverence for

the man, unaffected by condemnation of the sin he illustrated. 54. Not Italy, but Heaven. 55. Dante's astrological "star" (unless his natural disposition be intended) was the constellation of Gemini, the Twins, in which the Sun was at the date of his birth, some unknown day in May or June, 1265; this was supposed to be a prognostic of literary ability. 61. Dante believed himself descended from the original Roman stock of Florence, and not from the alien element which later came into it from the older and rougher mountain town of Fièsole. 68. Again the Greed, the Envy and the overweening Pride! 70. One of the many passages in the poem which testify to Dante's firm belief in his future fame, in spite of his rejection by his fellow Florentines. 79. Dante's deep sympathy for Brunetto here and in what follows shows that he impartially put his friends, as well as his enemies, in Hell. 85. One of the greatest tributes ever paid a teacher by his pupil. 89. Those of Ciacco and Farinata. 90. Beatrice. 99. Reason's approval of Dante's fearless attitude toward the impersonal vagaries of Fortune. 109. Priscian, a celebrated grammarian of the early sixth century; Francesco d'Accorso, a professor of law at Oxford and Bologna late in the thirteenth. 112. A bishop of Florence (on the Arno) transferred to Vicenza (on the Bacchiglione), by Pope Boniface VIII, to whom Dante here gives his humblest title, Servus servorum Dei, ironically. 122. A popular foot race at Verona, instituted in 1207, and still held in Dante's time; a piece of green cloth was the prize contended for.

CANTO XVI

THE SEVENTH CIRCLE (*continued*). THE THIRD RING. VIOLENCE AGAINST NATURE. SODOMITES; WARRIORS AND STATESMEN. GUIDO GUERRA. THE CORD OF ST. FRANCIS 172–183

1. The waterfall of Phlegethon. 8. Dante wore the toga, a tradition from Roman times, to which he was ever proudly loyal. 15. Another strong instance of respect for the general character of individuals independent of a searching condemnation of the sin which they served to illustrate. 21. A scheme by which the three could keep moving, and yet converse with Dante. 26. The text here adopted is granted to be in every way the best, but is

generally rejected on documentary grounds. 34. Three illustrious Florentines: Guido Guerra, of the Conti Guidi, a leader of the Guelphs of Florence; Tegghiaio Aldobrandi, whose warning, if heeded, would have saved the Florentine Guelphs the defeat of Mont'Aperti; Jacopo Rusticucci, an honored Florentine, apparently plagued by a shrewish wife; all three contemporaries of Dante's father. 61. A compendium of Dante's journey through the spiritual world. 73. A wonderfully succinct account of the causes of the troubled state of Florence in Dante's time, which throws light upon the history of the United States since the Civil War — undigested Wealth, and undigested Immigration. 78. "As one looks at truth!" 88. Just such a hurriedly uttered *Amen* can still be heard in the rendering of the Latin liturgy in Florence! 92. Phlegethon, falling over the edge of the Seventh Circle into the profound abyss below to form the frozen lake of Cocytus at the bottom of Hell. Bloodthirstiness ultimately results in utterly cold-hearted Treachery. 94. The stream which at Forlì takes the name of Montone, and in Dante's time flowed into the Adriatic, without becoming a tributary of the Po, as did all others on the northern slope of the Apennines, from the Po's source in the Cottian Alps eastward. 100. A monastery rich enough to have accommodated more monks than it did. It is possible, however, to translate the passage: "because of falling o'er *one* ledge, when by a thousand it should be received." 106. Thought to be the cord of St. Francis, Dante being reported as having intended in his youth to join the Franciscan order, as a means of resisting the temptations to Incontinence, represented by the allegorical Leopard of the first canto. 118. Virgil could read Dante's mind. 122. Geryon's appearance not a surprise to Dante. 124. An anticipation of Browning's teaching in the Ring and the Book, XII, 845–857. Telling unfamiliar as well as unpopular truths is fraught with danger, but Dante dared to face it here. The dangerous truth is, that the cord of St. Francis actually brought up Geryon, the symbol of Fraud. Now Dante loved St. Francis, but, aware as he was of the degeneracy of his order, his own experience may have caused him to realize that joining an organization did not in itself accomplish what must be achieved by one's own will. The cord itself had in Dante's time become too frequently a symbol of Fraud, and so could attract Geryon. Hereafter Dante will wear no girdle but the reed of humility, assumed at the beginning

of his course through Purgatory. 128. His Comedy, to which "both Heaven and earth had set their hand," was to Dante as sacred as anything he could swear by. 133. A diver.

The usual form of the text of lines 26, 27 refered to above, "*in contrario il collo faceva a' piè continüo viaggio;*" is rythmically forced, and makes the neck travel instead of the feet.

CANTO XVII

THE SEVENTH CIRCLE (*continued*). THE THIRD RING. VIOLENCE AGAINST ART (INDUSTRY). USURERS. GERYON 184–195

1. Geryon, the symbol of Fraud, whose nature will be revealed by the punishment of its several forms in the following Circle. 17–21. A marvelous selection of illustrations of Fraud! Arachne, a Lydian maiden who challenged Athene to weaving, and was turned by her into a spider. 31. They had to go to the right to avoid crossing the stream of blood; ten paces means a few. 34. Usurers; Usury being of all forms of violence the nearest to Fraud, they are next to the Abyss. 39. To understand the evil of Usury Dante does not need to be accompanied by Virgil. 45. Making money work for them, the usurers are represented as seated, with nothing to do but "avail themselves of the market," and make money — spiritually a "melancholy" job. 49. One of several little instances in the poem of Dante's grim sense of humor. 54. Being without character, which is inseparable from personal distinction, these usurers are distinguishable only by means of the money bags hanging from their necks, and hence, except in financial circles, are of no account. 59. The devices on the bags are the coats of arms of prominent Florentine and Paduan usurers. 72. Giovanni Buiamonte, said to have been the most infamous usurer in Europe in Dante's time. 82. Hereafter the two poets can no longer descend from one Circle to another on foot; here, only by consenting to accept the help of Fraud itself in the person of Geryon, can insight into Fraud be acquired; but Man, in so doing, must be sure to let Reason sit between him and Fraud's sting. 107. Phaëthon, the son of Apollo, who, misguiding the chariot of the Sun, burned the skies and produced the Milky Way. 109. Icarus, the son of the inventor Daedalus, the mythical

founder of aëronautics. 122. The punishments of the Eighth Circle, which they are approaching. 127. Another simile drawn from the art of Falconry; Geryon had only grudgingly performed the service imposed on him by Virgil.

The dominant figure of this canto is that of Geryon, the wonderfully drawn symbol of Fraud, the sin of perverted Reason, which is described as stronger by far than all defensive or offensive armor, and as spiritually the most foully corruptive of all classes of sin. Recalling the fact that one is now in the domain of the Wolf of fraudulent Greed, Dante's method of handling it reminds one of the Gospel teaching that when " in the midst of wolves " one should be as " wise as serpents " while remaining as " harmless as doves." Until civilization comes to realize that Fraud is, as Dante here teaches, morally and spiritually more deleterious to man than any form of Incontinence, such as even drunkenness, or than any kind of Violence, such as even murder, little real ethical progress will be made.

CANTO XVIII

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE FIRST TRENCH. PANDARS AND SEDUCERS. CACCIANIMICO. JASON 196-203

1. Malebolge, or the Circle of the Evil Pockets, in which are caught those who by one form of deceit or another tried to " bag " others, is conceived as a vast plain cut by ten concentric trenches bridged by a series of crags, the whole sloping toward a central well, at the bottom of which is the Ninth Circle, the frozen lake of Cocytus. 22. Pandars, pimps, or professional procurers of women, driven around the trench by devils armed with scourges, who represent the mean passions which restlessly goad them on to fraud. 25. Dante uses nakedness here and elsewhere to portray sins that are peculiarly indefensible. 27. The second band were moving faster than were the walking poets. 28. Immense crowds of pilgrims from all over Europe gathered at Rome for the Jubilee of 1300; Dante may himself have been there, and witnessed what he describes. 31. The Castle of Sant' Angelo; the mountain opposite is Giordano. 49. A Bolognese, who for money is said to have betrayed his own sister to the lust of a Marquis da Esti of

Ferrara. 51. A grim play upon the word *salse*, sauces, a name given to a place near Bologna, where the bodies of criminals were thrown. 61. In Bologna, which lies between the rivers Savena and Reno, *sipa* used to be the dialectic form of *sì*, yes. 76. Seducers of women, scourged around the trench in the opposite direction. 83. Jason, the royal leader of the Argonauts in their quest of the Golden Fleece of Colchos, and the seducer of Hypsipyle, Medea and other women. 90. Because, ever since cursed by Venus, they had been abandoned by their husbands. In the general massacre Hypsipyle had saved her father, King Thoas.

THE EIGHTH CIRCLE (*continued*). THE SECOND TRENCH. FLATTERERS AND PROSTITUTES. INTERMINEI. THAIS 204–207

100. Here Flatterers and Prostitutes, viewed as men and women who, for personal advantage of one kind or another, prostituted their souls or their bodies by playing with friendship, affection, admiration, or love, are immersed in excrement, to signify the utterly disgusting and corrupt nature of their sin morally and spiritually; the boldest instance of Dante's unflinching realism. 122. A contemporary of Dante, of whom little else is known. 130. The famous Athenian courtesan, said to have been the mistress of Alexander. Whatever prostitution may be from other points of view, physical or ethical, Dante's marvelous insight saw that it was spiritually poisonous, because essentially the most corrupting form of Flattery.

CANTO XIX

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE THIRD TRENCH. SIMONIACS, SPIRITUAL PROSTITUTES. NICHOLAS III. BONIFACE VIII. CLEMENT V . . 208–219

1. Simon Magus, the magician who offered to pay St. Peter for spiritual gifts, the prototype of all who have been corrupt in the conduct of the Church's organization, by buying or selling its offices, or by setting a monetary value on its spiritual gifts. In so far as Universities share with the Church in the same high field of spiritual responsibility for Man's higher nature, they have been, and are, open to the same temptation. 10. The perfect Justice

of God, whereby sin is its own punishment, illustrated throughout the Inferno, as virtue being its own reward is throughout the Paradiso. 17. The baptismal font in what was Dante's church, now the baptistery, in Florence, had four round wells around its central water basin, in which the baptizing priests stood, protected from the crowd bringing recently born children on special baptismal occasions. Dante, having once had to break one of these to release a child choking in it, is believed to be here defending himself against a charge of sacrilege. 28. The Simoniacs, having subjected their spiritual gifts, symbolized by the tongues of fire which rested on the Apostles' heads at Pentecost, to lower material interests, are here seen symbolically upside down with their heads in the earth, and with flames torturing the soles of their feet. Prostitution again! 49. Dante, as one of the six priors of Florence in the summer of 1300, may have been present officially at the execution of assassins for money, who were condemned to be planted head down in a hole dug in the ground. 52. Pope Nicholas III, who here mistakes Dante for Boniface VIII, still living, and equally guilty of simony. This is one of Dante's devices, whereby he is enabled to condemn to Hell one who in 1300, the date of his poem's Vision, not having yet died, could not be seen there. 56. Boniface VIII was believed to have ascended the Papal throne as the result of deceitful intrigues, ending in the abdication of Celestine V, mistakenly identified, some think, with "him who through his cowardice the great Refusal made." 70. Nicholas III belonged to the great Roman Orsini (Bear) family. 75. Having changed their allegiance from Spirit to Matter, their destiny is to disappear from the real world into the earth. 82. Clement V, of Bordeaux, who was to follow Boniface soon after his death in 1303, was a creature of Philip the Fair of France, as the High Priest Jason had been that of Antiochus of Syria. 99. Charles I of Anjou, to whom Nicholas was opposed. 100. In spite of his bitter attacks upon several Popes, notably Boniface VIII, for their corruption, Dante was always most loyal to the ideally great conception of the Pope's office as Head of a united Christian Church. 106. Dante here attributes to Papal Rome in its corruption what the author of the Apocalypse probably ascribed to Pagan Rome. 109. This probably means that the Church had prospered, or would prosper, only so long as her head, the Pope, remembered that she was born of the seven gifts

of the Holy Spirit, and observed the ten moral commandments. 115. One of the most famous passages in the Inferno, and one capable of the widest range of application. Dante shared in the erroneous belief of his age that Constantine had abandoned Rome, and even the Empire of the West, to the Popes to rule therein as temporal sovereigns. The spiritual truth may, however, be disengaged from it that for spiritual institutions excessive or hampering material endowments are fraught with the danger of degeneration and loss of freedom. 121. Again Virgil approves of Dante's fearless expression of a righteous indignation.

CANTO XX

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE FOURTH TRENCH. DIVINERS, SOOTHSAYERS AND PRACTICERS OF MAGIC. MANTO 220–229

1. From time to time Dante will incidentally suggest the care with which he had planned out the symmetrical balance of the component parts of his work. In fact, in what poem in universal literature has the architecture of the Divine Comedy been surpassed or equalled ? 7. The sinners in this trench, if supposed to have seen into the future, have turned it into a past. This is described by their punishment — a mere picture of the real nature of their sin — which consists in walking ahead with their faces turned completely around, what they see being thus a past over which they have no creative control. Dante hereby suggests that man is a co-creator with God, and that the spiritual future being yet uncreated by their free coöperation, cannot be known. 27. This is in Italian a play upon the double meaning of the word *pietà*, piety and pity. Dante, being here concerned for the fate of no individual sinner, is reproved by Virgil for what here seems his sympathy with the sin, to separate which from its equivalent punishment would be as irrational, as it would be to wish any physical or logical law to be other than what it is. 31, 40, 46. Amphiaraus, a diviner, one of the seven Kings who besieged Thebes; Tiresias and Aruns also diviners; all three known to classic lore. 48. Great Italian marble quarries northwest of Pisa. 52. With Manto Dante reaches a case peculiarly interesting to him, because she was the fabled foundress of Mantua in Lombardy, the home

of his teacher Virgil. 59. A reference to the fall of Thebes, the birthplace of the god, Bacchus, under the tyranny of Creon. 61. One of Dante's most graceful bits of Italian geography, with its expression of the inveterate Latin feeling that the greater function of the highest Alps is to keep Germany and her traditional Barbarians out of the "Garden of the Empire," as he calls Italy in the Purgatorio. 67. Trento, as well as Brescia and Verona, an Italian city. 78. Governolo, the modern form of Governo. 94. A reference to internal Ghibelline-Guelph dissensions in Mantua, which resulted in a decrease of the city in population and importance. 97. Dante here, for some unknown reason preferred this version of the origin of Mantua to one given by Virgil in the Aeneid. Not being history, a later version of a legend may well be better than an earlier one. 103. "But . . .!" 106. Soothsayers connected with the story of Troy, and the sailing of the Greeks from Aulis. 115. Michael Scot, a famous Scotch thirteenth-century physician and astrologer, reputed a magician. 118. Italian necromancers, and women who won for themselves the dangerous name of witches. 124. Cain and his thorns, a popular Italian version of the Man in the Moon; an astronomical bit indicating that it is now about 6 A.M.

CANTO XXI

The Eighth Circle. The Hell of Malice. The Fifth Trench. The Evil Claws. Corrupt Politicians and Grafters, Political Prostitutes 230–241

1. Though the name Commedia was in Dante's time that given to serious poetic compositions that ended well, and so befits Dante's supreme poem, which ends happily in Paradise, the nature of this and of the following canto is such that Comedy in the modern sense would perfectly apply to them. Corruption in politics, and the endless struggle between corrupt representatives of the people and often equally corrupt executives of the laws passed against that corruption, have always been fair game for more or less good natured amusement, cartooning, etc. True to his nature as a great artist, Dante in dealing with the subject at once descends in incident and language to the natural level of the comedy of the perennial political tragedy, so that any criticism from the point

of view of taste can be met by the answer that everything in these cantos is as organically fitting as is anything in the other ninety-eight. 6. The first note struck; the world of grafters and corrupt politicians is a dark world, wherein they "lie low." 7. Venice was in Dante's time, as it had been long before, and was to be long after, the great naval power of the world. 8. Pitch, the other characteristic of the relation sustained to each other and to their entangling profession by grafters who can only ply their nefarious trade at the expense of good government by playing into each other's corrupt hands; grafting is dark and sticky business. 19. A wonderful picture of the temporary excitement made by public suspicions of corruption and graft in the underworld, and the almost immediate subsiding of the public interest momentarily aroused. 29. The nearest modern equivalent of this black devil and his mates would seem to be something approaching a blend of the more or less permanently effective newspapers and police. 37. Evil-claws; Santa Zita being the patroness of the city of Lucca in Tuscany, the reference here is to its town council. 40. Bonturo Dati, ironically made an exception to the wholesale charge against Lucca, had the reputation of being in 1300 its boss, and the worst grafter of them all. 42. *Ita*, the Latin for "yes" used on the judicial occasions where these magistrates and lawyers testified or voted, for financial considerations, contrary to their sworn duty. 46. "Doubled up" in a position such as that assumed by those worshipping the Holy Face, an ancient image of Christ believed to have been by the hand of Nicodemus, which was preserved in Lucca. 49. A stream near Lucca, a popular bathing resort for its inhabitants. 53. An attitude all too frequently assumed towards such people by a conniving police or press. 62. A reference to Virgil's previous descent through Hell, or to his historical experience with the corrupt politics of Rome and Italy in his time. 76. Evil Tail. 82. Two ways of viewing the same cause. 84. The promise of Reason's ultimate success in leading Man into a resultful knowledge of the world of political evil. 95. A Tuscan town which surrendered to the Lucchese, and to the Florentines with whom Dante was serving, in 1289, when a young man of twenty-four. 106–114. Three statements by the devil, the first and last of which were true, while the middle one was false; the third, moreover, being a beguiling truth of religious import. The next crag-bridge was down, but so were all

of them in the sixth trench, so that the second statement was untrue; 1266 years from 1300 took one back to the year 34, that of Christ's death, when the earthquake accompanying it shattered the outer Gate of Hell, the high bank separating the sixth from the seventh Circles, and the bridges across the Sixth Trench, that of the Hypocrites. This would seem to be the devils' formula for telling a successful lie: sandwich it between two truths. 118. These comic devils all of them have more or less significant names, some seeming to have resulted from grotesquing those of well known Italian families, which may have been tainted with this sin of graft. 125. Since there was no crag that " all unbroken " crossed the dens, or trenches, this ominous order was the same as telling the devils to do with the two investigating poets as they pleased. 137. The last three lines of this canto find their due explanation in the note to line 1, and at any rate are boldly endorsed by the four opening terzine of the next canto. Dante's contempt for corruption in politics was too great, and too well justified, for him to shrink from giving it the most apposite expression that occurred to him.

CANTO XXII

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE FIFTH TRENCH (*continued*). CORRUPT POLITICIANS AND GRAFTERS. CIANPOLO 243–253

1. The brilliant mock heroic twelve-line paragraph with which this canto opens, serves to prove how allegorically significant was the close of the last, and is as organic a factor in the all-spanning Inferno as are others more agreeable to read. 5. A reference to the Battle of Campaldino in 1289, won by Florence and Lucca over Arezzo, a battle in which Dante served, as he did at Caprona. 15. Proverbial wisdom, similar to that of " In Rome do as the Romans do," which harmonizes with the fact that the two poets were forced to reach the realm of Fraud by riding carefully on the back of Geryon, its symbol. 25. Frogs again as instruments of Dante's grim humor! 48. A Navarrese grafter, whose name may have been Ciampolo, though little is known of him but what is recorded here. 52. Thibaut II, Count of Champagne, King of Navarre, son-in-law of Louis IX, and a famous French lyric poet. 65. Italians have always thought of themselves as Latins. 82.

Gallura, one of the four provinces into which the Pisans divided Sardinia; this Gomita is said to have been hanged by Judge Nino Visconti of Gallura, who will appear in the Purgatorio. 88. Michel Zanche of Logodoro, another province of Sardinia, was vicar of Enzo, Frederick II's son, and was murdered by Branca d'Oria, whose soul Dante will see in the ice below, without waiting for him to die. 118. Dante, the sublimely happy poet the Paradiso will show him to have become, far from being exclusively " saturnine " as some who have only superficially read the Inferno have called him, evidently had a fair share of the lubricating sense of humor, and expected it of his readers. 127. This beats the Virgilian " Fear added wings to his feet," which may have suggested it. 135. Another incident, which recalls many a modern farce, in which grafters, the police and the " yellow " press figure with little to distinguish them from each other. 142. A last flash of dry humor, before the poet returns to the tragic aspect of the world of evil. 148. Even the agents of justice against corrupt politics get sticky with pitch at times!

CANTO XXIII

THE SEVENTH CIRCLE. THE HELL OF MALICE. FRAUD. THE SIXTH TRENCH. HYPOCRITES. CAIAPHAS. FRA CATALANO 254–265

1. The comic frivolity of the last two cantos is with fine contrast succeeded by the solemn seriousness of this, whose tone is suggested by the opening line. 3. Franciscans. 4. This fable, supposed to be Aesop's, told how a frog who had tied a rat to himself to tow him over the water, dived without regard to his companion, who while struggling was picked up by a kite, who carried them both off. 7. *Mo* and *issa*, two Italian dialectic words meaning *now*. 33. An imagined evil may be even more terrible than a so-called actual one. 51. Noteworthy are the frequent expressions of the tenderness Dante felt toward the poet Virgil, whose influence upon him must have been second only to that of the Florentine maiden, Beatrice, both of whom he accepted as, severally, his rational and spiritual guides through the world of reality. 55. The fact that the executives of each trench are limited in their action to their own immediate sphere of power, is here used

to show that in the world of Divine Justice no punishment can follow a sin of which it is not merely a picture. 58. Dante sees hypocrites as a "painted," and "burdened" people — one of his most wonderful spiritual portraits, which besides recalling the "whited sepulchers" of the Gospel, is strangely reproduced in the case of Shakespeare's hypocrite, Claudius, who, lashed by Polonius' acknowledgment that "with devotion's visage and pious action we do sugar o'er the devil himself," contrasts his crime with his "most *painted* word," and exclaims: "O heavy *burthen!*" 63. Why Dante should have thought of the monks of Cologne as illustrating "the cloak of hypocrisy" has not been satisfactorily explained. 66. Frederick II was believed, at least by his enemies, to have had those guilty of lèse majesté clothed in lead, which was subsequently melted upon them. 67. Of course "exhaustion" and "for ever" are mutually contradictory terms; hence here as elsewhere a deeper meaning must be found for "eternal." Hypocrisy is innately and inescapably "fatiguing," since it involves living simultaneously two lives. 74. Dante is ever at pains to find concrete illustrations for his abstract moral and spiritual states, which is what makes a great poet greater, paradoxically speaking, than an equally great philosopher. 76. Again recognized by his Tuscan speech! 84. Hypocrites have to tread a narrow path because restlessly obliged, as the sincere and frank are not, to "mind their p's and q's." 88. A third device to remind us that Dante was the only one alive in the Inferno. One symptom of hypocritical piety is the solemnity and sadness it affects. Cf. the Gospel warning: "Be not, as the hypocrites, of a *sad* countenance." 94. As the reader will frequently note, Dante in spite of what he had suffered from it, proudly loved his native town. 99. That's it! The penalty sparkles, because the penalty *is* the sin. 100. Their outwardly fair-seeming piety, morality, and interest in good things are really a burden to them, and cause them (the scales) to weep and moan (creak). 103-108. The second of these two hypocrites was the founder of the lay order of the Beata Maria, whose members, not obliged to be ascetic, so availed themselves of the exemption that they came to be known as "Joy" Friars; these two were both at different times called to be podestà (dictators for a year) of Italian towns, and in 1266, were called together to rule Florence; while in power they razed the houses of the Uberti in the neighborhood of an old

fortress called the Gardingo. 109. How Dante would have ended his interrupted speech we do not know, but can easily imagine, from what we know of his hatred of hypocrisy and of his love for Florence. 115. This is the archhypocrite, Caiaphas the High Priest, the second of the infamous triumvirate of the Crucifixion, Pilate the archcoward, and Judas, the archtraitor being the other two. Not " lifted up " as Jesus was, Dante sees Caiaphas crucified like his victim, but on the ground, and forced to bear, as their type, the burden of all subsequent hypocrites. 122. Annas, the High Priest, and the other Pharisees, whose decision to prefer the logically and temporarily " expedient " to the spiritually and eternally right, brought an age long trouble upon their race. 124. Virgil had been through this trench before, but Caiaphas had not come to it yet. 129. Malacoda had told him that one crag-bridge still spanned the trench. 142. The friar, having studied theology at the great university of Bologna, had heard that the devil was professionally a liar, and ironically suggests that Virgil should not have been taken in by the pleasant outsides of the sandwich-lie. 147. And so this masterly picture of Hypocrisy, which began with the adjective "painted," ends with the adjective " burdened." Like all its companion pictures, its convincing power comes from the fact that a great poet addresses simultaneously his reader's total, undifferentiated intellectual aesthetic, moral and spiritual consciousness.

CANTO XXIV

The Eighth Circle. The Hell of Malice. Fraud. The Seventh Trench. Thieves. Vanni Fucci . . . 266–277

1. As a means of emphasizing Virgil's calm self-mastery, Dante opens his next description of Fraud, by giving his reader a charming picture of a mid-February day in Tuscany, where the snows of its short winter which permits roses to bloom in December, and spring-flowers in February, are much dreaded, largely because, on the plain, they rarely exceed the effects of a heavy frost. When the sun is in Aquarius in January and February, with spring not far off, it is beginning to warm its locks, as in early autumn it might be said to cool them, and as the season is advancing toward the vernal equinox, the nights are said to move southward, as six

months later they would be moving toward the North. 21. When he came to Dante's rescue in the gloomy Wood. 30. Judging from his many descriptions of it throughout the poem, Dante must have had much experience in mountain-climbing during his journeys in Italy and elsewhere. 53. Dante's own experience had shown him that imponderable soul-energy was the greatest of all forces. 56. An anticipation of his long climb up Mount Purgatory. 65. The word *onde* of the Italian text seems to suggest that it was Dante's distinct speaking which caused the inarticulate voice in the trench he was approaching. Hence the translation. 85. His well conned Latin poets, Lucan and Ovid, had familiarized Dante with the classical snakes of the Libyan Desert, whose names have been reproduced unchanged in the translation, because their Latin names seem to make them snakier, for the same reason that the reverse would be true in the case of flowers. At any rate Dante does not propose to let either Africa or Asia boast of worse snakes than those he saw in Hell. 93. The stone, heliotrope, was supposed to render its bearer invisible. 100. Two letters each of which is written by one stroke of the pen. 106. Both Ovid and Brunetto Latini had told the oriental myth of the Phoenix, whose essentials Dante has reproduced here. 112. Epileptics, as in the Gospel account of them, were supposed to be under the control of the devil. 118. Dante is filled with admiration of the Power of God, as displayed in the miraculous transformations seen in this trench. The variant *quanto è severa,* "how severe it is," while grammatically more satisfactory, would not give as Dante-like and significant a thought as the one here adopted. 124. Vanni Fucci of Pistoia, was a bastard, well known in Dante's time as a man of violence, but not generally suspected as a fraudulent thief; hence Dante's surprise at finding him here instead of higher up, in the relatively less guilty Seventh Circle, among highway robbers. 130. Knowing that he was recognized, Vanni Fucci does not try to hide his identity. 138. The vestry of the cathedral of Pistoia, whence some of its ecclesiastical treasures had been stolen in 1293; that Vanni Fucci was the thief was apparently discovered only some time later. 143. To vent his spite on Dante for having identified him among the snake-like thieves, Vanni Fucci proceeds to prophecy to him the misfortunes of his party, the Whites, from 1300 to 1302 or, possibly, 1306. A brief account of events will here suffice. In 1301, the Neri were driven from

Pistoia; later Florence changed her government by banishing the Whites; in 1302, Moroello Malaspina (the bolt) of Lunigiana (Val di Magra) unexpectedly routed the Whites of Pistoia. Whatever the true historical interpretation of this meteorologically couched prophecy *post eventum*, it is interesting to note that in 1306 Dante, in exile, was a guest of this Malaspina, and is said to have dedicated his Purgatorio to him. By the term Picene Plain Dante referred to the territory of Pistoia.

CANTO XXV

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE SEVENTH TRENCH (*continued*). THIEVES. CACUS 278–289

1. A coarse, defiant insult, consisting in shaking the fist, while holding the thumb between the index and the middle finger. This gesture was once carved on a Pistoian tower facing Florence, which it thereby defied. 10. Pistoia's turn now! Dante spared none of the wrangling, faction-weakened republics of his time, which kept Italy disunited, self-enslaved, and a prey to foreign interference and aggression. Pistoia was believed to have been founded by the remnants of Catiline's rebellious army. Vanni Fucci would have been seen in the Seventh Circle with Capeneus, had not fraudulent theft been spiritually worse than violence. 19. The Tuscan Maremma, whose wild deserted woodland has already been compared to the forest of the Suicides above, was reputed to be infested with snakes. 25. Cacus, a centaur-like son of Vulcan, who dwelt in a cave under Mt. Aventine, and who having by trickery robbed Hercules of his herd of cattle, was killed by the latter, who gave him more blows with his club than he ever felt. His robbery being fraudulent, he is not with his fellow Centaurs above. 43. Cianfa Donati, a Florentine, charged with having converted public funds to his own use. 68. Agnello Brunelleschi, a well born Florentine, said to have been a thief from his youth up. 79. Here begins one of the most marvelously weird, uncouth and uncanny pieces of imaginative description in all literature, the mutual transformation of a man and a serpent, into every possible detail of which Dante goes with the keeness of a Poe, and all to show the snakelike nature of fraudulent theft, wherein human intelligence is maliciously sharpened in the

service of greed. So proud is Dante of it, that he calls on Lucan and even on Ovid to acknowledge his supremacy even in this side department of poetic imagination. 94. Lucan had told the story of Sabellus, one of Cato's soldiers crossing the desert of Libya, who, when bitten by a snake, had melted away; and of Nassidius, another, who had swollen up until he burst his armor. 97. Ovid had related the metamorphosis of Cadmus into a serpent, and of Arethusa into a fountain; and yet Dante refuses to be envious, for here (as similarly throughout the poem) whatever he owed to his "sources," "the sustained realism," to borrow Dr. Grandgent's words, "the atmosphere of mystery and horror, the uncanny yawn, stare, and smoke are Dante's own." 140. A Florentine; probably Buoso degli Abati. 142. This Seventh Trench is called a "ballast," because its transformations suggest the ever shifting of ballast going on in a ship's hold. 148. Another Florentine, with a reputation of being gentlemanly, and of doing his stealing by day. 151. A fifth Florentine, Guercio de' Cavalcanti, killed by the men of Gaville on the Arno, which resulted in lasting bad blood between his family and the men of that village. The reader of this canto will hardly need to be reminded of R. L. Stevenson's "Dr. Jekyll and Mr. Hyde."

CANTO XXVI

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE EIGHTH TRENCH. FRAUDULENT COUNSELORS AND INSINCERE RHETORICIANS. ULYSSES 290–301

1. One of Dante's bitterest invectives against his native city, which, owing to her growing prosperity, was sending her sons abroad, while at home she was contributing to the peopling of every part of Hell. 7. Dante frequently avails himself of the ancient belief that dreams dreamt near dawn were sure to come true. This one is a reference either to the people of Prato, a rebellious neighboring dependency of Florence, and to her other enemies, or else to a Cardinal di Prato, who sent by the Pope to pacify Florence in 1304, left her with the curse of God and the Church, as did another emissary two years later. 19. In marked contrast to his indignation against the thieves is Dante's pity for the sinners he now meets, who misused their great persuasive

oratorical or rhetorical gifts. Realizing, as no man more, his own eloquence, Dante prays that it may never be used, save in the service of a worthy cause, whether it have been the gift of destiny, or of special Divine Grace. 25. A beautiful picture that can still be verified from almost any of the heights surrounding the vineyard, orchard, and garden girded City of Flowers. 34. A reference to the prophet Elisha's last vision of his "translated" master. 41. The flames which moved around the trench, concealing (as does a candle's flame its wick) the sinners within them, symbolize the burning eloquence of the words which served to persuade, while concealing the real mind and convictions of those that uttered them. 48. Again, the sin is its own punishment; for these flames, cold now to others, burn only those whose fire was not their own. 50. Dante, rapidly learning the fundamental truth of the Hell he is visiting, can now tell without help the nature of a sin, on seeing its equivalent punishment. 54. Eteocles and Polynices of Thebes, having killed each other, a double flame is said to have shot up from the one funeral pyre on which their bodies were burned. 55. To Ulysses, one of the great Greeks in the war against Troy, Dante here associates Diomed, who was with him in getting Achilles back from Scyros, and in the theft of the Palladium. According to Virgil — upon whom Dante depended, since he could not have read Homer — Ulysses was alone in devising the trick of the Horse, which brought about the fall of Troy, and in which Dante was specially interested because it resulted in the ultimate conquest of Italy by the Trojans, and " the lofty walls of Rome." It was for his guile, of course, and for his abuse of his wonderful powers of persuasion that Dante picked out the great Greek, whose better Hellenic qualities he admired, to be the principal illustration of this trench's sin. Deidamia, whom Dante will hear of later as being in the Limbo, was abandoned by Achilles when he returned to the War. The Palladium was the sacred image of Pallas, upon whose custody the Trojans relied for the safety of their city. The flame in which Ulysses and the rest are burning further suggests the conflagration of evil that may spread from the spark of a single lie. 69. Dante's great desire to see Ulysses' shade was due to the chance it offered of solving one of the greatest mediaeval literary questions: what became of Ulysses after his return to Ithaca ? He felt somewhat as a lover of Shakespeare might on seeing the spirit of Hamlet in " another

world." 74. This seems to be on Dante's part a realization of the trouble which writers in a modern language would long have in getting due recognition from representatives of the ancient classics. 82. Virgil in the Aeneid had done much to spread abroad through the ancient and mediaeval worlds the fame of the two Greek heroes. 85. Ulysses. 90. The story of Ulysses' last journey and death in quest of adventure, which closes the canto, is more than an illustration of its hero's baneful powers of persuasion, if it be that. Transcending this, it becomes in his hand one of Dante's most classically conceived passages, presenting a picture of the Hellenic race's genius for fearless pursuit of knowledge and truth for its own sake, couched in words so simple, direct, and self-restrained that one, who did not know Dante, would think that the whole canto was written by a different hand from that which penned the last two. Never have the essentials of a shipwreck been narrated with such awfully convincing brevity. 91. The sorceress Circe, who turned men into beasts. 92. Gaeta was named by Aeneas after his nurse who died there. 108. The Pillars of Hercules, Calpe (Gibraltar), and the opposite eminence, Abyla. The warning "Ne plus ultra," which is the motto of the amorial bearings of Spain. 114. He bids them, since they have but little time to live, to spend it grandly, as befitted Greeks. 117. The southern hemisphere, believed to be wholly covered by water, with vague notions of a possible great uninhabited island in its midst. 121. Ulysses certainly used his eloquence here to persuade his companions, but Dante does not make it clear that it was, in this case, for any guilty ulterior purpose. 124. Eastward. 126. That is, they skirted the northwest coast of Africa toward the equator, which they had passed when the North star had ceased to be visible. 130. Five months had elapsed since they left the straits of Gibraltar. 133. Dante's allegorical adumbration of the mountain-island of Purgatory, a spiritual *state* to be dimly seen from afar, but not to be attained, by the Pagan mind. 141. "Another," God, whose name is not mentioned by any one speaking reverently in Hell. 142. This perfect close of a perfect description can only be looked at, to use Dante's own words, "as one looks at truth."

CANTO XXVII

THE EIGHTH CIRCLE. FRAUD. THE EIGHTH TRENCH (*continued*). FRAUDULENT COUNSELORS. ROMAGNA IN 1300. GUIDO DA MONTEFELTRO 302–313

7. Phalaris, a Sicilian tyrant had such a bull as is here described made by Perillus, an Athenian, and then tested its efficiency on its maker. 20. Dante may mean that Virgil's actual words were in the Lombard dialect of Mantua, or only that his Lombard accent was recognized as such. 28. The inhabitants of Romagna, the province of Italy northeast of Tuscany. 30. Monte Coronaro. 33. That is, not a Greek, as Ulysses was; here "Latino" means very definitely "Italian." 39. In 1299 the contending princes and factions of Romagna had concluded an outward, inconclusive peace, which Dante, however, had good reason for not trusting. 40. Ravenna had been ruled by the Guelph, Guido da Polenta, Francesca's father, since 1275; his arms bore an eagle. 43. Forlì, a Ghibelline city, which in 1282 defeated and slaughtered its French besiegers; the arms of its rulers, the Ordelaffi, bore a green lion. 46. This political terzina is to the effect that the two Malatestas, lords of Rimini, having murdered the Ghibelline leader, Montagna, kept in their custody, were still goring their subjects, as they had always done. 49. Maghinardo Pagani, whose coat of arms bore a blue lion on a white field, was ruling Faenza on the Lamone river, and Imola near the Santerno, and was constantly changing party. 52. Cesena, on the Savio, was ruled by a tyrant, Galasso da Montefeltro, in spite of the free forms of her government. Herewith ends Dante's historically interesting interlude on the political state of Romagna in 1300. 61. Being inside his flame the spirit cannot see Dante, and know, without being told, that he is still physically alive. 67. Guido da Montefeltro, one of the most famous Ghibelline leaders of the thirteenth century. Having won an even greater reputation for his astuteness than for his great military ability, in his old age he joined the order of St. Francis, and died in 1298. The historical part of the story Dante here narrates has been corroborated. 70. Boniface VIII. 85. In 1297 Bo' iface was at war with the great Roman family of the Colonna, intrenched in their fortress

of Palestrina near the Lateran Palace. 89. None had helped the Saracens conquer the last stronghold of the Christians in Palestine, or kept up commercial relations with the Mohamedan enemies of Christendom. 94. This refers to the conversion of Constantine on Mt. Soracte by Pope Sylvester I, a legend connected with the equally legendary donation which followed. 105. This is Boniface's predecessor Celestine V, who was persuaded through excessive humility to yield to Boniface's intrigues, and abdicate. Lack of "documentation" and imagination still prevent most commentators from seeing that it was not he, but Pilate, who made "the great Refusal" of history. 110. A truly Macchiavellian formula for the keeping of treaties. 112. St. Francis came for a spirit of his own order, while the reason for a black Cherub's coming may be that, since among the Angelic Orders the Cherubim are next to the nearest to God, on their Fall with Lucifer, they were assigned to the Eighth Circle of Hell, the next Circle to the last. 118. Even the Pope's declarative authority is subservient to the spiritual law that absolution, or liberation from sin is dependent upon genuine repentance; repentance and liberation being, like sin and its punishment, one and the same thing. 124. Minos, Man's Conscience, here, as everywhere in the Inferno, the court of last appeal. 128. Guido was at his death "eternally" damned, in spite of his previous fear-born repentance; but "eternally" is a spiritual not a temporal term.

CANTO XXVIII

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE NINTH TRENCH. SOWERS OF DISCORD BETWEEN CHURCHES, STATES, AND INDIVIDUALS. MOHAMMED. MOSCA. BERTRAN DE BORN. 314–325

1. Even with only the records of the battle fields of southern Italy through the centuries to depict, Dante feels that even unfettered prose were inadequate to describe the wounds and mutilations of which he is about to draw a picture for his readers' imagination. 8. Southern Italy, the Kingdom of Naples. 10. The Trojans, including the Romans, their descendants. The fifteen-year second Punic War waged against Rome by Hannibal, described by the Latin historian Livy, who tells of the rings collected from Roman

fingers after the Battle of Cannae. 13. The war waged by the Normans under Guiscard for the conquest of Apulia. 15. An indirect reference to the great Battle of Benevento in 1266, in which Frederick II's son, Manfred, was defeated, and died as a result of treachery. 17. Where in 1268 Frederick's grandson, Conradin, was captured, and the power of the Swabian domination destroyed, through the strategy of Charles of Anjou's general, the French Erard de Valéry. 22. The natural realism of the battle field transferred to his pages by the most Nature-like of poets. 31. It having been believed in Dante's time that Mohammed was originally a Christian, and that, in founding Islam, he was the author of a schism in the Church, he is the one to lead off among the disseminators of discord in the brotherhood of Man. Ali comes next as the founder of a sect in the ranks of Mohammedanism. 45. Real punishment follows only upon self-accusation. 46. A clear definition of Dante's status and object in traversing Hell. 55. Fra Dolcino, the leader of a heretical and socialistic free-love sect, against whom Clement V proclaimed a crusade. Forced to surrender by snow and famine, he was burned alive at Novara in 1307; hence the prophetic form of Dante's account. 73. Little is known of this man whom Dante had personally seen, and who hailed from Medicina in the territory of Bologna. 74. Practically the whole of the great Lombard plain watered by the Po. 76. The prophecy of a murder committed by the one-eyed Maletestino Malatesta on the Adriatic soon after 1312. 82. Throughout the whole length of the Mediterranean. 86. Curio, mentioned below, who wishes he had never seen Rimini, near the Rubicon where he gave Caesar the bad advice. 89. A place on the Adriatic noted for its squalls. 96. The Roman, Curio, who, when Caesar was hesitating whether or not to cross the Rubicon, and end Rome's doubtful freedom, gave him the wise, but unpatriotic, and hence evil, advice mentioned in the text. 106. In the original Florentine Guelph-Ghibelline feud, when the Amidei were considering how to avenge an insult offered them by one of the Buondelmonti allied to the Donati, it was Mosca de' Lamberti who advised murder, by urging the oft quoted saying: "Cosa fatta capo ha," literally, "A thing that is done has a head." To this incident were subsequently traced the party feuds of Florence; while for his share in it, Mosca's family, the Lamberti, were later on permanently exiled from the city. 115. Dante's definition

of a good Conscience. 134. Bertran de Born, the celebrated Provençal troubadour, who flourished in the last part of the twelfth century, and was believed to have instigated the rebellion of Prince Henry of England, "the youthful king," against his father Henry II. 137. The instigator of Absalom's rebellion against King David. 142. The law of Retaliation, or of "an eye for an eye," which may be said to prevail in Dante's Hell in its most perfect form, in that all punishments therein described are but pictures of the essence of the sin itself. To sin against the paternal or filial relations of others is, spiritually, to sin against those that are actually or potentially one's own.

CANTO XXIX

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE NINTH TRENCH (*continued*). SOWERS OF DISCORD GERI DEL BELLO 326–329

1. Carried away by the extent of the horrible scene before him, Dante is reproved by Virgil because he seems to be much more affected by the quantity, than by the quality, of what distresses him, which suggests the truth that nothing spiritual is susceptible of any quantitative evaluation. 9. For the reason given in the preceding note, it were idle to try to calculate too closely the physical dimensions of Dante's Hell from his statement that this trench is twenty-two miles around, and the following trench, eleven. Suffice it that a realistic touch is here provided, as on countless occasions throughout the journey. The main fact about the Inferno's construction is that, being in the form of an inverted cone, the circles and their rings diminish in size as one in thought goes down, for the simple reason that spirits grow less in number, both in Hell, as they do in Heaven, in inverse ratio to their strength of character. According to the size of the circles, the smallest class of sinners are the traitors, and the largest the cowards and neutral. 10. It is, therefore, about half-past one P.M. 27. This Geri del Bello was the nephew of Dante's grandfather, and a great promoter of strife. Having been treacherously killed by one of the Sacchetti family, his death had not in 1300 been revenged by any of his relatives, a fact which explains

Dante's sympathetic interest in him here, as well as Geri's threatening gesture, since the avenging of a relative's murder was still held to be a duty in Dante's time. 29. That is, till Bertran de Born, the owner of the castle of Hautefort, had departed.

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE TENTH TRENCH. FALSIFIERS (1) OF METALS. ALCHEMISTS. GRIFFOLINO 328–337

40. The tenth and last trench of Malebolge, the Eighth Circle, is ironically called a cloister, and its inhabitants convertites, or lay brethren. 45. As by way of describing the true nature of the last kind of fraud, Dante had asked his readers to imagine countless battle fields with all their wounds, so here, to describe the next, he bids them imagine all the hospitals they can, with all their most loathsome diseases, which, since they end by utterly changing men's personal appearance and expression, serve to symbolize the change in the appearance of things wrought by the falsifiers of all kinds punished in this trench. For every outer act a corresponding inner change takes place. 46. All three places were notoriously unhealthy sections of Italy in Dante's time. 59. A reference to the Aegina myth, according to which Juno having destroyed all living creatures on the island except Aeacus, it was at his prayer repopulated by Jove, who turned ants into men. 88. Italian, as usual. 109. Griffolino d'Arezzo, said to have been burned for heresy, but seen in Malebolge by Dante because alchemy, a form of fraud, was a worse sin. 117. The Bishop of Arezzo, who if not Alberto's father, acted as if he were. 118. Griffolino's own conscience infallibly apprised him of what was his worst sin. 125. Instances of Siennese vanity, or foolish self-display: Stricca de' Salimbeni, a podestà of Bologna, a notorious spendthrift; his brother Nicholas who introduced Siena to the use of cloves imported at great expense; and two other illustrations of Siena's silly indulgence in fads. 136. Capocchio was burnt at Siena for alchemy in 1293; he seems to have been a Florentine, judging from his opposition to the Sienese, and his acquaintance with Dante.

Some commentators interpret lines 127, 128: "who was the first to *start* (or sow) the costly use of cloves," etc.

Students who are interested in the deeper meaning of "eternity," "eternal" and "eternally" will surely agree that what might be called a sense of spiritual humour ought to prevent any misunderstanding of "eternally" in line 89.

CANTO XXX

THE EIGHTH CIRCLE. THE HELL OF MALICE. FRAUD. THE TENTH TRENCH (*continued*). FALSIFIERS (2) OF PERSONS; (3) OF MONEY, COUNTERFEITERS; AND (4) OF WORDS, LIARS. GIANNI SCHICCHI. MASTER ADAM. SINON 338–349

1. Juno's spite against the royal house of Thebes was due to the love of Jupiter for Semele, the daughter of Cadmus the founder of the city, from which union sprang the god, Bacchus. 4. Athamas, king of Thebes, was the husband of Ino, Semele's sister, and Bacchus' nurse. "Whom the gods would destroy they first make mad." 13. The great classic instance of the fate of "overweening Pride." 31. Griffolino. 37. Myrrha, daughter of a king of Cyprus, who having passed herself off as another woman, was discovered, and fleeing into Arabia, was turned into the plant, myrrh. 44. Gianni Schicchi de' Cavalcanti of Florence, who substituting himself for the dying Buoso Donati, made a will in due form, which successfully diverted the intended bequeathal of the old man's wealth, and incidentally procured for himself a fine mare he coveted, which was known as "the lady of the stud," or herd. 61. Master Adam, an agent of the impoverished Counts of Romena mentioned in the text, one of whom, Guido, having died in 1292, is already with him in this trench; the other two are expected! 64. On the most improbable occasions Dante will drop as here into a beautiful description of his beloved Florence, Tuscany, or Italy. 74. The Florentine gold coin, the florin, twenty-four carats fine, was stamped on one side with a figure of St. John the Baptist, the patron of the city, and on the other with that of a lily, whence its name. 78. A fountain near Romena, not the more famous Fonte Branda of Siena. 86. Only eleven miles around now; the poets are approaching the bottom of Hell. 94. On leaving Minos' presence, the damned are supposed to fall directly into the several places allotted each by their "accusation

of themselves," a fall for which Dante likes to use the term "rain." 97. Potiphar's wife. 98. Sinon, the Greek spy, who lied to the Trojans about the Wooden Horse, and persuaded them to bring it into the city. 100. Here follows a rare bit of unseemly repartee, for listening to which, Dante, who for organic poetic reasons saw fit to compose it, will later confess his shame. Another instance of the fact that the works of genius, like those of Nature, transcend in their scope the limits properly set up by refinement. 120. Whoever has read Virgil's Aeneid, which has been used to teach Latin for nineteen centuries, has read of the Wooden Horse of Troy. 128. Water; Narcissus, on seeing himself reflected in it, fell in love with himself. 130. Dante was, after all, "human" in more ways than one. 145. Reason, the counselling companion of Man's spirit.

In line 51 of this canto instead of *dal lato* the Vandelli 1914 text prefers the reading *dall'altro*, which would change the translation to: "from man's remaining portion, which is forked."

CANTO XXXI

THE EDGE OF THE BANK OVERLOOKING THE CENTRAL WELL. TITANS, GIANTS, OR SUPERMEN. NIMROD. ANTÆUS 350–361

1. The miraculous ability of the lance of Peleus and of his son Achilles, to heal the wound itself had made, was fruitful in suggestions to old Italian poets, who compared it to a lovely woman's glance and kiss. 12. The horn here strikes the first note characterizing this canto, which, dealing with Giantism, first treats of the arrogant boastfulness of the Superman. 16. A reference to the rout of the rear-guard of Charlemagne's army by the Saracens at Roncesvalles in the Pyrenees, when Roland, the greatest of his knights, as sublimely narrated in the early French epic, the Chanson de Roland, blew so loudly on his ivory horn just before dying, that the Emperor heard him away off in France. 20. The second motive of the canto's theme, towers, which made Dante think that he was approaching a great mediaeval fortified town. 31. In the Giants towering up around the Central Well are symbolized all cases of overweening Pride and Ambition, or of mere Might overriding the claims of Right. Drawing equally upon the resources of Biblical and Classical mythology, Dante paints a

picture in this canto of rebellious material power held firmly in the chains of the ultimate Power which is spiritual. 41. An ancient Sienese castle, whose walls were once fortified by fourteen high towers. 44. In the atavistic memory of man God is still the sky-god, Jupiter, and thunder a threat of avenging power. Dante throughout the poem draws impartially upon all available spiritual suggestions to be gotten from ancient mythology. 49. A remarkably suggestive warning against putting political or other kinds of power, especially when equipped with trained intelligence, into the hands of men uncontrolled by moral and spiritual training. The God of Dante is a God of Power, Wisdom, and Love. Without the latter quality to guard the other two, he would become the worst kind of a Barbarian god imaginable. 59. A pine cone of bronze, once some eleven feet high, still to be seen in one of the garden courts of the Vatican Museum. 64. Reputed the tallest men in Europe. 67. This line evidently means nothing at all, for the simple reason, as the poet tells us in lines 80 and 81, that " such is every tongue to him, as his to others is, for that is known to none; " and yet all known languages have been painfully examined by literalistic scholars, to discover what was intended to represent the " confusion of tongues " for which the speaker stands! 77. Nimrod, reputed a Giant, who built the tower of Babel, whence he might defy Heaven in his attempt to dominate man, with the result that the confusion of interests produced of itself an utter failure of the defiant undertaking. Even morality will lose its power unless transfused and quickened by a spiritual motive. 78. Allegorically, a diversity of antagonistic languages symbolizes a confusing diversity of mutually contending interests, which prevent all progress in furthering the free Brotherhood of Man under the spiritual Fatherhood of a God of Freedom. 91. Dante, who drove all of civilization's horses abreast, will throughout the poem draw impartially upon all great human attempts, Pagan, Hebraic, or Christian, to name the Unnamable. 95. This conception of a temporary fear on the part of the Gods, necessary to give the struggle any interest, is to be found even in Milton's Paradise Lost in the initial stages of its grand description of the conflict between the Almighty and Lucifer. Ephialtes and Briareus were leaders among the Sons of Earth, the Titans, in their attempt to scale the heavens, and supplant Zeus. 102. And so the bottom of Hell is the bottom of

all Sin, which is, as will be seen, utter Selfishness, or moral and spiritual Zerohood. 108. Ephialtes is jealous of this ascription of greater fierceness to Antaeus. 111. In the spirit's eye, rebellious Might is seen to be bound. 113. Of Antaeus it was fabled that he was absent from the fight of his brethren against Jove in the Battle of Phlegra; that is why he is here unbound, and able to yield to Virgil's request to set them down at the bottom of the otherwise inaccessible Well of Cocytus. 115. The site of the decisive Battle of Zama, when the Roman Scipio defeated the Carthaginian Hannibal. 121. The Titans, the Sons of Earth, the mythological exponents of Materialism, and of its religion of Might. 124. Two other Titans only less famous for their strength than those already mentioned. 128. It is not known just when Dante wrote this canto, but he was recalled by Grace "untimely to itself," when still in exile from Florence at Ravenna, in 1321, at the age of fifty-six. 132. Hercules, having, in his struggle with Antaeus, observed that the Giant received renewed strength every time he touched his mother Earth, lifted him up in the air, and was then able to strangle him. 136. The Carisenda, one of two famous leaning towers of Bologna, which by an optical illusion, can seem to be falling on one who, standing beneath it, is watching clouds moving across the sky in the direction opposite to its inclination. Compare with this illustration a similar one from Coleridge's Ode, Dejection: "and those thin clouds above, in flakes and bars, that give away their motion to the stars." 142. The human and the angelic Archtraitors. Antaeus must have leaned way over to set the poets down at the bottom, which is described in the next canto as "beneath the giant's feet, though lower far."

Lovers of Dante recently visiting Bologna will have seen on the wall of the still standing, though much shortened, Carisenda tower, a marble slab with Dante's words carved upon it. Similarly all over Florence and throughout Italy slabs will be found commemorating his famous references to historic sites.

CANTO XXXII

THE NINTH CIRCLE. THE HELL OF MALICE. TREACHERY. THE FIRST RING. CAÏNA. TRAITORS TO THEIR RELATIVES. MORDRED. CAMICION DE PAZZI 362–367

1. Dante in the Divine Comedy seems to have drawn upon the whole vocabulary of his language, always appositely, and with no fear of calling a spade a spade. In this complete freedom of speech of his he reminds one of Rostand's Chantecler's words: "Being the Cock, I use all words." 3. All the upper Circles which surround the ever diminishing inverted cone, or funnel, of Dante's Inferno rest ultimately upon the walls of the central well at the bottom, in which is situated the frozen lake of Cocytus, which a few lines down he will call "the bottom of the universe," to indicate that utter selfishness is spiritually the *state* furthest removed from God. 9. The vernacular, or language of every-day life. Until Dante it was thought that the perfected language, Latin, was the only one fit for the serious purposes of religion or philosophy. 10. The Muses, who so inspired Amphion's lyre that stones came down from Mt. Citheron, and of their own accord formed themselves into the walls of Thebes. 23. The fourth River of Hell turned into a frozen lake. 28. Tambernicch's identity has not been made out; Pietrapana is a mountain in the Tuscan Apennine range. 34. The human face, to which shame brings a blush. 37. Cocytus being divided into four concentric rings of ice surrounding Lucifer, the first, named Caïna after Cain, is given up to those who betrayed relatives. Fixed in the ice up to their heads, they hold them bowed down. 56. A little stream which empties into the Arno not far from Florence. 57. Two sons of a Count of Mangona, who treacherously killed each other. 61. Mordred, the nephew of King Arthur, who, turning traitor, was killed in battle by a thrust of his uncle's lance, which, on being pulled out, let a ray of the setting sun through Mordred's body and through the shadow it cast. 63. The next three mentioned were murderers through treachery. 69. Carlin de' Pazzi, a particularly outrageous traitor, being in 1300 still alive, Dante makes Camicion look forward to his coming as a means of making his own crime seem less heinous. Dante was never prevented by

the "after death," nature of the allegorical clothing of his description of Hell from seeing in it as an illustration, any individuals whose case seemed adapted to his purpose. If one class of sinners can go to Hell before the death of the body, all can, and *do*, as all know who have been there; and who has not to some extent been both in Hell and Heaven, while most of the time painfully struggling through Purgatory ?

THE NINTH CIRCLE. THE HELL OF MALICE. TREACHERY. THE SECOND RING. ANTENORA. TRAITORS TO THEIR COUNTRY. BOCCA DEGLI ABATI 366–373

70. Crossing the ice into its second ring — called Antenora after Antenor of Troy whom Dante believed to have been a traitor to his city — the poets come across heads projecting from the ice with their faces turned up; these were traitors to their country or to their party. 72. Dante frequently makes statements like this to suggest that the experience of his Vision made great changes in his subsequent life. 74. Sin is treated from the point of view of its spiritual specific gravity. The *eternal* cold of Cocytus stands for the *utter* cold-heartedness which makes treachery possible. 76. These three are probably three ways of expressing the same thing. 81. The battle in which the Ghibellines under Farinata degli Uberti defeated the Florentine Guelphs with great slaughter, was partly due to the treachery of one of their number, Bocca degli Abati, who cut off the arm of the Florentine standard bearer; hence Dante's suspicious interest in the speaker. 90. Blinded by the ice, he takes Dante for a sinner going to his own place nearer the center. 94. Dante did not yet know that traitors did not wish to be remembered on earth. 97. In the case of traitors, righteous indignation seems to receive Reason's tacit permission to express itself in action. 106. By mentioning his name the other traitor betrays to Dante that he was talking to the traitor of Mont' Aperti. 115. Buoso da Duera of Cremona, who in 1265 was paid to permit the passage through Italy of the French army of Charles I of Anjou. 118. The Italian expression "stanno freschi" means considerably more than "are cold." Its continuous slanglike use from Dante's time until now shows that it had a humorous ironical significance, an attempt to render which is made in the translation. 119. The following were all Italian traitors to their country or party, except Ganelon who was

the traitor in the Chanson de Roland referred to in a previous note. 124. Here begins the story of Count Ugolino, one of the most famous, as well as strongest, of the episodes of the whole poem. For simplicity and realism, and as a picture of the possibilities of human cold-heartedness, it would be hard to find its equal in all literature. In the translation, therefore, an effort has been made to draw to the fullest possible extent upon the homely, monosyllabic element of English, with a view to reproducing the sternly simple strength of the original. 130. Tydeus, one of the seven Kings besieging Thebes, who, having killed Menalippus by whom he had been wounded, before dying procured his enemy's head, and gnawed it. 139. Knowing that he could secure no information from traitors by promising them fame, Dante appeals to Ugolino's eager yearning for vengeance on earth as well as in Hell, and does not do so in vain.

CANTO XXXIII

THE NINTH CIRCLE. THE HELL OF MALICE. TREACHERY. THE SECOND RING (*continued*). TRAITORS TO THEIR COUNTRY OR PARTY. COUNT UGOLINO 374–381

4. As he approaches the bottom of Hell Dante seems to revert to a mood in some ways similar to one he was in at the beginning. As in spite of her sin he sympathized with Francesca on account of the wrong done her, so here with Ugolino, in spite of his detestation of his treachery. Both are given a full chance to win the reader's sympathy. Line 4 recalls line 121 of Canto V: "There is no greater pain, etc," while line 9 is almost the same as line 126: "as one who weepeth while he speaks." As Francesca was moved to speak by loving sympathy, so is Ugolino by hateful vengeance. 13. Count Ugolino della Gherardesca had been a Ghibelline leader, but in 1275 went over to the Guelphs, and later obtained supreme power in Pisa. In 1288 he was treacherously betrayed by his friend Archbishop Ruggieri degli Ubaldini and imprisoned in a tower to die of hunger with two sons and two grandsons. 19. Dante's contribution transcends the limits of history. 22. The tower of Gualandi in which the moulting eagles of the municipality had been kept. 26. From July, 1288 to May, 1289. 28. Ugolino's dream turned Ruggieri into a hunter, himself and his chil-

dren into wolves, and the Pisan mob into hounds urged on by leading Pisans mentioned below. 30. Mt. Giuliano lying between Pisa and Lucca, from which latter Ugolino may have expected help. 42. An undeniable appeal for sympathy bursting from an ice-bound revengeful traitor's heart. 49. This is one of the lines quoted by Matthew Arnold in his Essay on Poetry as a touchstone for detecting the presence of the highest poetic qualities. 50. The younger of the two grandchildren. 67. Ugolino's oldest son. 75. Hunger killed him. 80. In Italian *sì* is used for "yes," as *oc* was in Provençal, and *oil* in old French. 82. Two islands off the mouth of the Arno near Pisa. 86. Pisan castles yielded to Florence and Lucca for patriotic reasons, as some held. 88. Pisa called modern or new Thebes, because comparable to the most notoriously wicked of ancient cities, the Thebes of Greece, of which it was thought to have been a colony. 89. The other son and grandson of Ugolino.

THE NINTH CIRCLE. THE THIRD RING. TOLOMEA. TRAITORS TO THEIR GUESTS. FRATE ALBERIGO. BRANCA D'ORIA 380–385

91. Here the poets pass into the third ring, called Tolomea after Ptolemy, a captain of Jericho, who killed certain relatives of his who were his guests at a banquet; in this ring traitors are on their backs in the ice with their faces turned up. 105. There being no sun, there could be no natural wind in Hell. 110. They are supposed to be on their way to the innermost ring, Giudecca. 117. They are going there anyhow, so that technically Dante was making a safe promise. 118. Alberigo de' Manfredi of Faenza, who in 1285 had two of his relatives murdered at his own table, his signal to the cut-throats being "Bring on the fruit!" Alberigo, as Dante knew, was still living in 1300. 126. The Fate who cut the thread of men's physical life. 131. Starting from the Gospel statement that "after the sop Satan entered into" Judas, Dante's imagination here invents a means not of having the soul of a traitor to his guest expected, but of being actually seen, in Hell, long before the death of its body. 137. Branca d' Oria of Genova, in 1275, though his host at the time, murdered his father-in-law, the Michel Zanche whom Dante had heard of as a grafter in the fifth trench of Malebolge. He seems to have lived a soulless life until 1325, which was long enough for him to have

known where Dante had reported his soul to be. 141. A famous summary of what most parasitic people fill the largest part of their time with. 148. Called upon to keep his promise Dante does not break the ice which covers up the traitor's eyes. Those who are not satisfied with the usual casuistic explanation that treachery to a traitor was not treachery, can explain that Dante's refusal was indeed "courtesy" on his part, since, had Alberigo's eyes been momentarily opened, he could have seen that it was to a living man, who would report him on earth, that he had betrayed himself. 151. After Florence, Pistoia and Pisa, Genova here receives her share in the bitter condemnation of Italy's great moral prophet. 154. Alberigo of Faenza in Romagna, and Branca d'Oria of Genova.

CANTO XXXIV

THE NINTH CIRCLE. THE HELL OF MALICE. TREACHERY. THE FOURTH RING. GIUDECCA. TRAITORS TO THEIR BENEFACTORS. TRAITORS TO HUMAN AND DIVINE MAJESTY. BRUTUS. CASSIUS. JUDAS. LUCIFER 386–391

1. This line, Latin in the original, was borrowed from the first line of an early Latin hymn in honor of the Cross, to which Dante added the word *Inferni*, to make it apply to Satan. 8. When facing the absolutely empty conception of absolute Evil the mind has no recourse but Reason. 11. Herewith Dante enters the final, central ring of ice, in which are frozen those who were traitors to their Benefactors; they are wholly immersed in the ice, each in a different position, probably to indicate a difference in the degree of their individual guilt. 18. Hebraic mythology had identified Satan with Lucifer, the Bearer of Light, famed for his Intelligence and Beauty, and one, if not the greatest, of the Archangels. 21. Again a crisis for which the utmost courage is requisite. 28. Called Emperor of the Realm of Woe, Dante's Satan is far from being the ruler in any way of God's Hell, seeing that, though his *eternally* defeated spirit everywhere pervades it, he is in reality its greatest prisoner, fixed immovably in the ice of his own making, with only freedom enough to enable his wings to be the freezing source of woe, and his mouths to be the symbols of the punishment of the three guiltiest of traitors. If Milton's Satan be the poetical hero of the Paradise Lost, Dante's Dis is, as he

should be, the reverse. As Dante describes him he stands for the eternal failure of the Rebellion of Intellectual Might against the sovereignty of Spiritual Right. 38. Lucifer's three material faces are the direct opposite of the three spiritual qualities of God, Power, Wisdom, and Love, which together form a Trinity, since any one or two of these is spiritually inconceivable apart from the other two or one. The red face represents Hatred, or utter lack of Love; the sickly white and yellow face, Impotence, or the utter lack of Power; and the black Ethiopian face, Ignorance, or the utter lack of Wisdom. Lucifer is, therefore, the Zero point of Spirituality, and himself the perfect negation of all the positive, but imperfect, human qualities which Man attributes to the God of Reality in perfection. His three wings serve only to spread these self-punishing negative qualities through Hell, the state of Disobedience — utter Selfishness being thus the source and "bottom of all Sin." 55. Having saved three traitors against their Benefactors to represent the last and most monstrously guilty of sinners, Dante uses Lucifer's three mouths for their punishment; Judas as a traitor to the Divine Majesty of Jesus, ordained by God to be Man's spiritual King; Brutus and Cassius as traitors to the Human Majesty of Julius Caesar, equally ordained by God to order the material interests of Man. Both were traitors to Oneness, to carry out which ethically and spiritually is Man's fundamental duty. Of the dignified Brutus Dante had to record that, in spite of his torture, "he uttered not a word;" why he thought of Cassius as "big-limbed" is not known. 68. It is now evening of the Saturday before Easter in the northern hemisphere. 69. "All," except the negative, retrospective view of Satan, or Disobedience to one's inmost nature, which will immediately follow the poet's arrival on the other side of the Giudecca, the central ring of ice so named after Judas.

With the allegory of Lucifer's three faces it will be seen that Dante has returned to the allegory of the three Wild Beasts with which he started. In Satan, Man has seen the reality of the three dangers which prevented his access to the Mountain of Delight. The sensual Leopard of Incontinent Appetite, the arrogant Lion of Bestial Violence, and the greedy, materialistic Wolf of Malicious Fraud and Treachery are seen to have been adumbrations of the Impotence, Ignorance, and Hatred that spring from rebellion against the equally Almighty, All-wise, and All-loving Spirit of the Universe.

FROM THE CENTER OF THE EARTH TO ITS SURFACE ON THE ISLAND OF PURGATORY. THE FALL OF LUCIFER . 390–397

73. Dante imagines that there is a space left between the hairy body of Lucifer and the surrounding ice. 82. This descent and its following ascent signify that only by the closest insight into Evil can it be wholly abandoned. 90. Dante, who had just seen Lucifer as the incarnation of the Terrible, now sees him upside down, which in any lesser creature would render him Ridiculous. The last glimpse of Evil, therefore, reveals its Foolishness, or its Upside downness, which formed a part of the punishment of the more individual case of the Simoniacs. As seen from the point of view of the southern hemisphere, which is that of Purgatory and of the Paradise above it, Satan is always upside down. 96. Mid-tierce is half-past seven in the morning of a repeated Saturday. 108. The Worm of Selfishness which separates each individual self from its fellows, and from the Universal Self which is its Eternal, but not its temporal, Source and Goal. 111. The center of Lucifer's body being at the center of gravity of the Earth, to continue in the same direction involved climbing upward toward its southern surface. 112. The hemisphere opposite to the one whose zenith is over Jerusalem; some think Dante meant the corresponding celestial hemispheres, in which case the line should read: "opposed to that which spans the great dry land." 118. Twelve hours separate the time of one hemisphere from that of the other. There is no change in Lucifer, but only in the human point of view from which he is seen. 121. This is the first part of the profoundly significant myth of Satan's Fall, the last part of which is saved for the Paradiso. Lucifer's rebellion, an *eternal* event, creates the state of Hell, and by reaction, the state of Purgatory, which is due to a revulsion against Sin. 127. The poets have now all the way to traverse that lies between the center to that part of the surface of the earth which is at the antipodes of the place where they entered Hell. It is conceived as a dark, spirally winding pathway which it will take them twenty-four hours to ascend, its only feature being a brook they hear as it trickles its way downward toward Cocytus and its ice. This is the overflow of Lethe, the blessed river of Oblivion, which carries down from Terrestrial Paradise on the summit of Mount Purgatory all memories of the sinful dispositions remaining in the Penitents who have been bathed in it. 139. The Stars stand symbolically for the world of Hope, and therefore

Dante ends each of the three parts of the Divine Comedy with the word which peculiarly characterizes human nature; for, as Browning said in "A Death in the Desert," when contrasting Man with God and animals: "God is, they are, man partly is, and wholly hopes to be."

December 24th, 1917.

DIVINA COMMEDIA

INFERNO

INFERNO I

Proemio della Divina Commedia
La Selva e il Monte

Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
chè la diritta via era smarrita.
Eh, quanto a dir qual era è cosa dura 4
questa selva selvaggia ed aspra e forte
che nel pensier rinnova la paura!
Tanto è amara, che poco è più morte; 7
ma per trattar del ben che vi trovai,
dirò dell'altre cose ch'io v'ho scorte.
Io non so ben ridir com' io v' entrai, 10
tanto era pien di sonno in su quel punto
che la verace via abbandonai;
ma poi ch' io fui al piè d'un colle giunto, 13
là dove terminava quella valle
che m'avea di paura il cor compunto,
guardai in alto, e vidi le sue spalle 16
vestite già de' raggi del pianeta
che mena dritto altrui per ogni calle.
Allor fu la paura un poco cheta, 19
che nel lago del cor m'era durata
la notte ch' io passai con tanta pièta.

INFERNO I

Introduction to the Divine Comedy
The Wood and the Mountain

When half way through the journey of our life
I found that I was in a gloomy wood,
because the path which led aright was lost.
And ah, how hard it is to say just what
this wild and rough and stubborn woodland was,
the very thought of which renews my fear!
So bitter 't is, that death is little worse;
but of the good to treat which there I found,
I 'll speak of what I else discovered there.

I cannot well say how I entered it,
so full of slumber was I at the moment
when I forsook the pathway of the truth;
but after I had reached a mountain's foot,
where that vale ended which had pierced my heart
with fear, I looked on high,
and saw its shoulders
mantled already with that planet's rays
which leadeth one aright o'er every path.

Then quieted a little was the fear,
which in the lake-depths of my heart had lasted
throughout the night I passed so piteously.

E come quei che con lena affannata 22
uscito fuor del pelago alla riva,
si volge all' acqua perigliosa, e guata;
così l' animo mio, che ancor fuggiva, 25
si volse indietro a rimirar lo passo
che non lasciò giammai persona viva.
Poi ch' èi posato un poco il corpo lasso, 28
ripresi via per la piaggia deserta,
sì che il piè fermo sempre era il più basso.
Ed ecco, quasi al cominciar dell' erta, 31
una Lonza leggiera e presta molto,
che di pel maculato era coperta,
e non mi si partìa d' innanzi al volto; 34
anzi, impediva tanto il mio cammino,
ch' io fui per ritornar più volte vòlto.
Tempo era dal principio del mattino, 37
e il sol montava su con quelle stelle
ch' eran con lui, quando l' Amor Divino
mosse da prima quelle cose belle; 40
sì che a bene sperar m' era cagione
di quella fiera alla gaietta pelle,
l' ora del tempo e la dolce stagione; 43
ma non sì, che paura non mi desse
la vista, che mi apparve, d' un Leone,
— questi parea che contra me venesse 46
con la test' alta e con rabbiosa fame,
sì che parea che l' aer ne temesse, —

And even as he who, from the deep emerged
with sorely troubled breath upon the shore,
turns round, and gazes at the dangerous water;
even so my mind, which still was fleeing on,
turned back to look again upon the pass
which ne'er permitted any one to live.

When I had somewhat eased my weary body,
o'er the lone slope I so resumed my way,
that e'er the lower was my steady foot.
Then lo, not far from where the ascent began,
a Leopard which, exceeding light and swift,
was covered over with a spotted hide,
and from my presence did not move away;
nay, rather, she so hindered my advance,
that more than once I turned me to go back.

Some time had now from early morn elapsed,
and with those very stars the sun was rising
that in his escort were, when Love Divine
in the beginning moved those beauteous things;
I therefore had as cause for hoping well
of that wild beast with gaily mottled skin,
the hour of daytime and the year's sweet season;
but not so, that I should not fear the sight,
which next appeared before me, of a Lion,
— against me this one seemed to be advancing
with head erect and with such raging hunger,
that even the air seemed terrified thereby —

e d' una Lupa, che di tutte brame
  sembiava carca nella sua magrezza,
  e molte genti fe' già viver grame.
Questa mi porse tanto di gravezza
  con la paura che uscìa di sua vista,
  ch' io perdei la speranza dell' altezza.
E quale è quei che volentieri acquista,
  e giugne il tempo che perder lo face,
  che in tutt' i suoi pensier piange e s' attrista;
tal mi fece la bestia senza pace,
  che, venendomi incontro, a poco a poco,
  mi ripingeva là dove il sol tace.
Mentre ch' io ruinava in basso loco,
  dinanzi agli occhi mi si fu offerto
  chi per lungo silenzio parea fioco.
Quando vidi costui nel gran deserto,
  " Miserere di me," gridai a lui,
  " qual che tu sii, od ombra, od uomo certo! "
Risposemi: " Non uomo; uom già fui;
  e li parenti miei furon Lombardi,
  e Mantovan per patria ambedui.
Nacqui *sub Iulio,* ancor che fosse tardi,
  e vissi a Roma sotto il buon Augusto,
  al tempo degli Dei falsi e bugiardi.
Poeta fui, e cantai di quel giusto
  figliuol d' Anchise che venne da Troia,
  poi che il superbo Iliòn fu combusto.

and of a she-Wolf, which with every lust
seemed in her leanness laden, and had caused
many ere now to lead unhappy lives.
The latter so oppressed me with the fear
that issued from her aspect, that I lost
the hope I had of winning to the top.
And such as he is, who is glad to gain,
and who, when times arrive that make him lose,
weeps and is saddened in his every thought;
such did that peaceless animal make me,
which, 'gainst me coming, pushed me, step by step,
back to the place where silent is the sun.
While toward the lowland I was falling fast,
the sight of one was offered to mine eyes,
who seemed, through long continued silence, weak.
When him in that vast wilderness I saw,
" Have pity on me," I cried out to him,
" whate'er thou be, or shade, or very man! "
" Not man," he answered, " I was once a man;
and both my parents were of Lombardy,
and Mantuans with respect to fatherland.
'Neath Julius was I born, though somewhat late,
and under good Augustus' rule I lived
in Rome, in days of false and lying gods.
I was a poet, and of that just man,
Anchises' son, I sang, who came from Troy
after proud Ilion had been consumed.

Ma tu, perchè ritorni a tanta noia?
perchè non sali il Dilettoso Monte,
ch' è principio e cagion di tutta gioia?"
"Or se' tu quel Virgilio, e quella fonte
che spande di parlar sì largo fiume?"
risposi lui con vergognosa fronte.
"O degli altri poeti onore e lume,
vagliami il lungo studio, e il grande amore
che m' ha fatto cercar lo tuo volume.
Tu se' lo mio maestro e il mio autore;
tu se' solo colui, da cui io tolsi
lo bello stile che m' ha fatto onore.
Vedi la bestia per cui io mi volsi;
aiutami da lei, famoso Saggio,
ch' ella mi fa tremar le vene e i polsi!"
"A te convien tenere altro viaggio,"
rispose, poi che lagrimar mi vide,
"se vuoi campar d' esto loco selvaggio;
chè questa bestia, per la qual tu gride,
non lascia altrui passar per la sua via,
ma tanto l' impedisce, che l' uccide;
ed ha natura sì malvagia e ria,
che mai non empie la bramosa voglia,
e dopo il pasto ha più fame che pria.
Molti son gli animali a cui s' ammoglia,
e più saranno ancora, infin che il Veltro
verrà, che la farà morir con doglia.

But thou, to such sore trouble why return ?
Why climbst thou not the Mountain of Delight,
which is of every joy the source and cause ? "
  " Art thou that Virgil, then, that fountain-head
which poureth forth so broad a stream of speech ? "
I answered him with shame upon my brow.
" O light and glory of the other poets,
let the long study, and the ardent love
which made me con thy book, avail me now.
Thou art my teacher and authority;
thou only art the one from whom I took
the lovely manner which hath done me honor.
Behold the beast on whose account I turned;
from her protect me, O thou famous Sage,
for she makes both my veins and pulses tremble! "
  " A different course from this must thou pursue,"
he answered, when he saw me shedding tears,
" if from this wilderness thou wouldst escape;
for this wild beast, on whose account thou criest,
alloweth none to pass along her way,
but hinders him so greatly, that she kills;
and is by nature so malign and guilty,
that never doth she sate her greedy lust,
but after food is hungrier than before.
Many are the animals with which she mates,
and still more will there be, until the Hound
shall come, and bring her to a painful death.

Questi non ciberà terra nè peltro, 103
ma sapienza e amore e virtute;
e sua nazion sarà tra Feltro e Feltro.
Di quell' umile Italia fia salute, 106
per cui morì la vergine Cammilla,
Eurialo e Niso, e Turno, di ferute.
Questi la caccerà per ogni villa, 109
fin che l' avrà rimessa nell' Inferno,
là onde invidia prima dipartilla.
Ond' io per lo tuo me' penso e discerno 112
che tu mi segui; ed io sarò tua guida,
e trarrotti di qui per loco eterno,
ove udirai le disperate strida 115
di quegli antichi spiriti dolenti,
che la seconda morte ciascun grida;
e poi vedrai color che son contenti 118
nel fuoco, perchè speran di venire,
quando che sia, alle beate genti;
alle qua' poi se tu vorrai salire, 121
anima fia a ciò di me più degna.
Con lei ti lascerò nel mio partire,
chè quello Imperator che lassù regna, 124
perch' io fui ribellante alla sua legge,
non vuol che in sua città per me si vegna.
In tutte parti impera, e quivi regge; 127
quivi è la sua città e l' alto seggio.
O felice colui, cui ivi elegge!"

He shall not feed on either land or wealth,
but wisdom, love and power shall be his food,
and 'tween two Feltros shall his birth take place.
Of that low Italy he 'll be the savior,
for which the maid Camilla died of wounds,
with Turnus, Nisus and Eurỳalus.
And he shall drive her out of every town,
till he have put her back again in Hell,
from which the earliest envy sent her forth.

I therefore think and judge it best for thee
to follow me; and I shall be thy guide,
and lead thee hence through an eternal place,
where thou shalt hear the shrieks of hopelessness
of those tormented spirits of old times,
each one of whom bewails the second death;
then those shalt thou behold who, though in fire,
contented are, because they hope to come,
whene'er it be, unto the blessèd folk;
to whom, thereafter, if thou wouldst ascend,
there 'll be for that a worthier soul than I.
With her at my departure I shall leave thee,
because the Emperor who rules up there,
since I was not obedient to His law,
wills none shall come into His town through me.
He rules as emperor everywhere, and there
as king; there is His town and lofty throne.
O happy he whom He thereto elects!"

Ed io a lui: " Poeta, io ti richeggio 130
per quello Dio che tu non conoscesti,
acciò ch' io fugga questo male e peggio,
che tu mi meni là dov' or dicesti, 133
sì ch' io veggia la porta di san Pietro,
e color che tu fai cotanto mesti."
Allor si mosse, ed io gli tenni dietro. 136

And I to him: " O Poet, I beseech thee,
even by the God it was not thine to know,
so may I from this ill and worse escape,
conduct me thither where thou saidst just now,
that I may see Saint Peter's Gate, and those
whom thou describest as so whelmed with woe."
He then moved on, and I behind him kept.

INFERNO II

Proemio dell' Inferno
La Missione di Virgilio

Lo giorno se n' andava, e l' aer bruno
toglieva gli animai che sono in terra
dalle fatiche loro; ed io sol uno
m' apparecchiava a sostener la guerra 4
sì del cammino e sì della pietate,
che ritrarrà la mente che non erra.
O Muse, o alto Ingegno, or m' aiutate! 7
O Mente, che scrivesti ciò ch' io vidi,
qui si parrà la tua nobilitate!
Io cominciai: " Poeta che mi guidi, 10
guarda la mia virtù, s' ella è possente,
prima che all' alto passo tu mi fidi.
Tu dici che di Silvio lo parente, 13
corruttibile ancora, ad immortale
secolo andò, e fu sensibilmente.
Però, se l' Avversario d' ogni male 16
cortese i fu, pensando l' alto effetto
che uscir dovea di lui, e il chi, e il quale,
non pare indegno ad uomo d' intelletto; 19
ch' ei fu dell' alma Roma e di suo impero
nell' Empìreo Ciel per padre eletto;

INFERNO II

Introduction to the Inferno
The Mission of Virgil

Daylight was going, and the dusky air
was now releasing from their weary toil
all living things on earth; and I alone
was making ready to sustain the war
both of the road and of the sympathy,
which my unerring memory will relate.
O Muses, O high Genius, help me now!
O Memory, that wrotest what I saw,
herewith shall thy nobility appear!
I then began: " Consider, Poet, thou
that guidest me, if strong my virtue be,
or e'er thou trust me to the arduous course.
Thou sayest that the sire of Silvio entered,
when still corruptible, the immortal world,
and that while in his body he was there.
Hence, that to him the Opponent of all ill
was courteous, considering the great result
that was to come from him, both who, and what,
seems not unfitting to a thoughtful man;
for he of fostering Rome and of her sway
in the Empyrean Heaven was chosen as sire;

la quale e il quale, a voler dir lo vero,
fur stabiliti per lo loco santo
u' siede il successor del maggior Piero.
Per questa andata, onde gli dài tu vanto,
intese cose, che furon cagiône
di sua vittoria e del Papale Ammanto.
Andovvi poi il Vaso d' Elezione,
per recarne conforto a quella fede
ch' è principio alla via di salvazione.
Ma io, perchè venirvi? o chi 'l concede?
io non Enea, io non Paolo sono;
me degno a ciò nè io nè altri crede.
Per che, se del venire io m' abbandono,
temo che la venuta non sia folle;
se' savio, e intendi me' ch' io non ragiono."
E quale è quei che disvuol ciò che volle,
e per nuovi pensier cangia proposta
sì, che dal cominciar tutto si tolle;
tal mi fec' io in quella oscura costa;
per che, pensando, consumai l' impresa,
che fu nel cominciar cotanto tosta.
"Se io ho ben la tua parola intesa,"
rispose del Magnanimo quell' ombra,
"l' anima tua è da viltate offesa,
la qual molte fiate l' uomo ingombra
sì, che d' onrata impresa lo rivolve,
come falso veder bestia, quand' ombra.

and both of these, if one would tell the truth,
were foreordained unto the holy place,
where greatest Peter's follower hath his seat.
While on this quest, for which thou giv'st him praise,
he heard the things which of his victory
the causes were, and of the Papal Robe.
The Chosen Vessel went there afterward,
to bring thence confirmation in the faith,
through which one enters on salvation's path.
But why should I go there, or who concedes it?
I 'm not Aeneas, nor yet Paul am I;
me worthy of this, nor I nor others deem.
If, therefore, I consent to come, I fear
lest foolish be my coming; thou art wise,
and canst much better judge than I can talk."
  And such as he who unwills what he willed,
and changes so his purpose through new thoughts,
that what he had begun he wholly leaves;
such on that gloomy slope did I become;
for, as I thought it over, I gave up
the enterprise so hastily commenced.
  "If I have rightly understood thy words,"
replied the shade of that Great-hearted man,
"thy soul is hurt by shameful cowardice,
which many times so sorely hinders one,
that from an honored enterprise it turns him,
as seeing falsely doth a shying beast.

Da questa tema acciò che tu ti solve, 49
dirotti perch' io venni, e quel che intesi
nel primo punto che di te mi dolve.
Io era tra color che son sospesi, 52
e Donna mi chiamò beata e bella
tal, che di comandar io la richiesi.
Lucevan gli occhi suoi più che la stella; 55
e cominciommi a dir soave e piana,
con angelica voce, in sua favella:
' O anima cortese Mantovana, 58
di cui la fama ancor nel mondo dura,
e durerà quanto il mondo lontana,
l' amico mio, e non della Ventura, 61
nella deserta piaggia è impedito
sì nel cammin, che vòlto è per paura;
e temo che non sia già sì smarrito, 64
ch' io mi sia tardi al soccorso levata,
per quel ch' io ho di lui nel Ciel udito.
Or muovi, e con la tua parola ornata, 67
e con ciò ch' è mestieri al suo campare,
l' aiuta sì, ch' io ne sia consolata.
Io son Beatrice che ti faccio andare; 70
vegno di loco ove tornar desìo;
amor mi mosse, che mi fa parlare.
Quando sarò dinanzi al Signor mio, 73
di te mi loderò sovente a lui.'
Tacette allora, e poi cominciai io:

CANTO II

In order that thou rid thee of this fear,
I 'll tell thee why I came, and what I heard
the first time I was grieved on thy account.
Among the intermediate souls I was,
when me a Lady called, so beautiful
and happy, that I begged her to command.
Her eyes were shining brighter than a star,
when sweetly and softly she began to say,
as with an angel's voice she spoke to me:
  ' O courteous Mantuan spirit, thou whose fame
is still enduring in the world above,
and will endure as long lasts the world,
a friend of mine, but not a friend of Fortune,
is on his journey o'er the lonely slope
obstructed so, that he hath turned through fear;
and, from what I have heard of him in Heaven,
I fear lest he may now have strayed so far,
that I have risen too late to give him help.
Bestir thee, then, and with thy finished speech,
and with whatever his escape may need,
assist him so that I may be consoled.
I, who now have thee go, am Beatrice;
thence come I, whither I would fain return;
't was love that moved me, love that makes me speak.
When in the presence of my Lord again,
often shall I commend thee unto Him.'
Thereat she ceased to speak, and I began:

‘ O Donna di virtù, sola per cui
  l’ umana spezie eccede ogni contento
  da quel ciel che ha minor li cerchi sui,
tanto m’ aggrada il tuo comandamento,
  che l’ ubbidir, se già fosse, m’ è tardi;
  più non t’ è uo’ ch’ aprirmi il tuo talento.
Ma dimmi la cagion, chè non ti guardi
  dello scender quaggiuso in questo centro
  dall’ ampio loco, ove tornar tu ardi.’
‘ Da che tu vuoi saper cotanto addentro,
  dirotti brevemente,’ mi rispose,
  ‘ perch’ io non temo di venir qua entro.
Temer si dee di sole quelle cose
  c’ hanno potenza di fare altrui male;
  dell’ altre no, chè non son paurose.
Io son fatta da Dio, sua mercè, tale,
  che la vostra miseria non mi tange,
  nè fiamma d’ esto incendio non m’ assale.
Donna è Gentil nel Ciel, che si compiange
  di questo impedimento ov’ io ti mando,
  sì che duro giudicio lassù frange.
Questa chiese Lucìa in suo dimando,
  e disse: ‘ Or ha bisogno il tuo fedele
  di te, ed io a te lo raccomando.’
Lucìa, nemica di ciascun crudele,
  si mosse, e venne al loco dov’ io era,
  che mi sedea con l’ antica Rachele.

CANTO II

'O Lady of virtue, thou through whom alone
the human race excels all things contained
within the heaven that hath the smallest circles,
thy bidding pleases me so much, that late
I 'd be, hadst thou already been obeyed;
thou needst but to disclose to me thy will.
But tell me why thou dost not mind descending
into this center from that ample place,
whither thou art so eager to return.'
'Since thou wouldst know thereof so inwardly,
I 'll tell thee briefly,' she replied to me,
'why I am not afraid to enter here.
Of those things only should one be afraid,
that have the power of doing injury;
not of the rest, for they should not be feared.
I, of His mercy, am so made by God,
that me your wretchedness doth not affect,
nor any flame of yonder fire molest.
There is a Gentle Lady up in Heaven,
who grieves so at this check, whereto I send thee,
that broken is stern judgment there above.
She called Lucìa in her prayer, and said:
'Now hath thy faithful servant need of thee,
and I, too, recommend him to thy care.'
Lucìa, hostile to all cruelty,
set forth thereat, and came unto the place,
where I with ancient Rachel had my seat.

Disse: ‘ Beatrice, Loda di Dio vera, 103
  chè non soccorri quei che t’ amò tanto,
  che uscìo per te della volgare schiera ?
Non odi tu la pièta del suo pianto? 106
  non vedi tu la morte che il combatte
  su la fiumana ove il mar non ha vanto ?
Al mondo non fur mai persone ratte 109
  a far lor pro ed a fuggir lor danno,
  com’ io, dopo cotai parole fatte,
venni quaggiù dal mio beato scanno, 112
  fidandomi nel tuo parlare onesto,
  che onora te e quei che udito l’ hanno.’
Poscia che m’ ebbe ragionato questo, 115
  gli occhi lucenti lagrimando volse;
  per che mi fece del venir più presto;
e venni a te così com’ ella volse; 118
  d’ innanzi a quella fiera ti levai,
  che del bel Monte il corto andar ti tolse.
Dunque che è ? perchè, perchè ristai ? 121
  perchè tanta viltà nel core allette ?
  perchè ardire e franchezza non hai,
poscia che tai tre Donne benedette 124
  curan di te nella corte del Cielo,
  e il mio parlar tanto ben t’ impromette ? ”
Quali i fioretti dal notturno gelo 127
  chinati e chiusi, poi che il sol gl’ imbianca,
  si drizzan tutti aperti in loro stelo;

' Why, Beatrice,' she said, ' true Praise of God,
dost thou not succour him who loved thee so,
that for thy sake he left the common herd ?
Dost thou not hear the anguish of his cry ?
see'st not the death that fights him on the flood,
o'er which the sea availeth not to boast ?
Ne'er were there any in the world so swift
to seek their profit and avoid their loss,
as I, after such words as these were uttered,
descended hither from my blessèd seat,
confiding in that noble speech of thine,
which honors thee and whosoe'er has heard it.'
Then, after she had spoken to me thus,
weeping she turned her shining eyes away;
which made me hasten all the more to come;
and, even as she wished, I came to thee,
and led thee from the presence of the beast,
which robbed thee of the fair Mount's short approach.
What is it, then ? Why, why dost thou hold back ?
Why dost thou lodge such baseness in thy heart,
and wherefore free and daring art thou not,
since three so blessèd Ladies care for thee
within the court of Heaven, and my words, too,
give thee the promise of so much that's good ? "
As little flowers by the chill of night
bowed down and closed, when brightened by the sun,
stand all erect and open on their stems;

tal mi fec' io di mia virtude stanca;
  e tanto buono ardire al cor mi corse,
  ch' io cominciai come persona franca:
" O pietosa colei che mi soccorse!
  e tu cortese, che ubbidisti tosto
  alle vere parole che ti porse!
Tu m' hai con desiderio il cor disposto
  sì al venir con le parole tue,
  ch' io son tornato nel primo proposto.
Or va', chè un sol volere è d' ambedue;
  tu Duca, tu Signore e tu Maestro! "
  Così gli dissi; e poi che mosso fue,
entrai per lo cammino alto e silvestro.

so likewise with my wearied strength did I;
and such good daring coursed into my heart,
that I began as one who had been freed:
"O piteous she who hastened to my help,
and courteous thou, that didst at once obey
the words of truth that she addressed to thee!
Thou hast with such desire disposed my heart
toward going on, by reason of thy words,
that to my first intention I 've returned.
Go on now, since we two have but one will;
thou Leader, and thou Lord, and Teacher thou!"
I thus addressed him; then, when he had moved,
I entered on the wild and arduous course.

INFERNO III

La Porta e il Vestibolo dell' Inferno
Ignavi e Neutri. Acheronte

PER ME SI VA NELLA CITTÀ DOLENTE,
PER ME SI VA NELL' ETERNO DOLORE,
PER ME SI VA TRA LA PERDUTA GENTE.
GIUSTIZIA MOSSE IL MIO ALTO FATTORE; 4
FECEMI LA DIVINA POTESTATE,
LA SOMMA SAPIENZA E IL PRIMO AMORE.
DINANZI A ME NON FUR COSE CREATE, 7
SE NON ETERNE, ED IO ETERNO DURO;
LASCIATE OGNI SPERANZA, VOI CH' ENTRATE!
Queste parole di colore oscuro 10
vid' io scritte al sommo d'una porta;
per ch' io: " Maestro, il senso lor m' è duro."
Ed egli a me, come persona accorta: 13
" Qui si convien lasciare ogni sospetto;
ogni viltà convien che qui sia morta.
Noi siam venuti al loco ov' io t' ho detto 16
che tu vedrai le genti dolorose
c' hanno perduto il Ben dell' intelletto."
E poi che la sua mano alla mia pose 19
con lieto volto, ond' io mi confortai,
mi mise dentro alle segrete cose.

INFERNO III

The Gate and Vestibule of Hell
Cowards and Neutrals. Acheron

THROUGH ME ONE GOES INTO THE TOWN OF WOE,
THROUGH ME ONE GOES INTO ETERNAL PAIN,
THROUGH ME AMONG THE PEOPLE THAT ARE LOST.
JUSTICE INSPIRED MY HIGH EXALTED MAKER;
I WAS CREATED BY THE MIGHT DIVINE,
THE HIGHEST WISDOM AND THE PRIMAL LOVE.
BEFORE ME THERE WAS NAUGHT CREATED, SAVE
ETERNAL THINGS, AND I ETERNAL LAST;
ALL HOPE ABANDON, YE THAT ENTER HERE!
These words of gloomy color I beheld
inscribed upon the summit of a gate;
whence I: " Their meaning, Teacher, troubles me."
And he to me, like one aware, replied:
" All fearfulness must here be left behind;
all forms of cowardice must here be dead.
We 've reached the place where, as I said to thee,
thou 'lt see the sad folk who have lost the Good
which is the object of the intellect."
Then, after he had placed his hand in mine
with cheerful face, whence I was comforted,
he led me in among the hidden things.

Quivi sospiri, pianti ed alti guai 22
risonavan per l' aer senza stelle;
per ch' io, al cominciar, ne lagrimai.
Diverse lingue, orribili favelle, 25
parole di dolore, accenti d' ira,
voci alte e fioche, e suon di man con elle,
facevano un tumulto, il qual s' aggira 28
sempre in quell' aria senza tempo tinta,
come la rena quando il turbo spira.
Ed io, ch' avea d' orror la testa cinta, 31
dissi: " Maestro, che è quel che odo?
e che gent' è, che par nel duol sì vinta?"
Ed egli a me: " Questo misero modo 34
tengon l' anime triste di coloro
che visser senza infamia e senza lodo.
Mischiate sono a quel cattivo coro 37
degli Angeli che non furon ribelli,
nè fur fedeli a Dio, ma per sè foro.
Cacciàrli i ciel per non esser men belli; 40
nè lo profondo Inferno li riceve,
chè alcuna gloria i rei avrebber d'elli."
Ed io: " Maestro, che è tanto greve 43
a lor, che lamentar li fa sì forte?"
Rispose: " Dicerolti molto breve.
Questi non hanno speranza di morte, 46
e la lor cieca vita è tanto bassa,
che invidiosi son d' ogni altra sorte.

CANTO III

There sighs and wails and piercing cries of woe
reverberated through the starless air;
hence I, at first, shed tears of sympathy.
Strange languages, and frightful forms of speech,
words caused by pain, accents of anger, voices
both loud and faint, and smiting hands withal,
a mighty tumult made, which sweeps around
forever in that timelessly dark air,
as sand is wont, whene'er a whirlwind blows.
And I, whose head was girt about with horror,
said: " Teacher, what is this I hear ? What folk
is this, that seems so overwhelmed with woe ? "
And he to me: " This wretched kind of life
the miserable spirits lead of those
who lived with neither infamy nor praise.
Commingled are they with that worthless choir
of Angels who did not rebel, nor yet
were true to God, but sided with themselves.
The heavens, in order not to be less fair,
expelled them; nor doth nether Hell receive them,
because the bad would get some glory thence."
And I: " What is it, Teacher, grieves them so,
it causes them so loudly to lament ? "
" I 'll tell thee very briefly," he replied.
" These have no hope of death, and so low down
is this unseeing life of theirs, that envious
they are of every other destiny.

Fama di loro il mondo esser non lassa; 49
Misericordia e Giustizia li sdegna.
Non ragioniam di lor; ma guarda e passa!"
Ed io, che riguardai, vidi un' insegna 52
che, girando, correva tanto ratta,
che d' ogni posa mi pareva indegna;
e dietro le venìa sì lunga tratta 55
di gente, ch' io non avrei mai creduto
che morte tanta n' avesse disfatta.
Poscia ch' io v' ebbi alcun riconosciuto, 58
vidi e conobbi l' ombra di colui
che fece per viltate il gran Rifiuto.
Incontanente intesi e certo fui 61
che quest' era la setta de' cattivi,
a Dio spiacenti ed ai nemici sui.
Questi sciaurati, che mai non fur vivi, 64
erano ignudi, e stimolati molto
da vespe e da mosconi ch' eran ivi.
Elle rigavan lor di sangue il volto, 67
che, mischiato di lagrime, a' lor piedi
da fastidiosi vermi era ricolto.
E poi che a riguardare oltre mi diedi, 70
vidi gente alla riva d' un gran fiume;
per ch' io dissi: "Maestro, or mi concedi
ch' io sappia quali sono, e qual costume 73
le fa di trapassar parer sì pronte,
com' io discerno per lo fioco lume."

The world allows no fame of them to live;
Mercy and Justice hold them in contempt.
Let us not talk of them; but look, and pass!"
  And I, who gazed intently, saw a flag,
which, whirling, moved so swiftly that to me
contemptuous it appeared of all repose;
and after it there came so long a line
of people, that I never would have thought
that death so great a number had undone.
  When some I 'd recognized, I saw and knew
the shade of him who through his cowardice
the great Refusal made. I understood
immediately, and was assured that this
the band of cowards was, who both to God
displeasing are, and to His enemies.
These wretched souls, who never were alive,
were naked, and were sorely spurred to action
by means of wasps and hornets that were there.
The latter streaked their faces with their blood,
which, after it had mingled with their tears,
was at their feet sucked up by loathsome worms.
  When I had given myself to peering further,
people I saw upon a great stream's bank;
I therefore said: "Now, Teacher, grant to me
that I may know who these are, and what law
makes them appear so eager to cross over,
as in this dim light I perceive they are."

Ed egli a me: "Le cose ti fien conte, 76
quando noi fermerem li nostri passi
sulla trista riviera d' Acheronte."
Allor con gli occhi vergognosi e bassi, 79
temendo no 'l mio dir gli fosse grave,
infino al fiume di parlar mi trassi.
Ed ecco verso noi venir per nave 82
un vecchio, bianco per antico pelo,
gridando: "Guai a voi, anime prave!
Non isperate mai veder lo Cielo! 85
Io vegno per menarvi all' altra riva,
nelle tenebre eterne, in caldo e in gelo.
E tu che se' costì, anima viva, 88
pàrtiti da cotesti che son morti!"
Ma poi che vide ch' io non mi partiva,
disse: "Per altra via, per altri porti 91
verrai a piaggia, non qui, per passare;
più lieve legno convien che ti porti."
E il Duca a lui: "Caron, non ti crucciare; 94
vuolsi così colà, dove si puote
ciò che si vuole, e più non dimandare!"
Quinci fur chete le lanose gote 97
al nocchier della livida palude,
che intorno agli occhi avea di fiamme rote.
Ma quell' anime, ch' eran lasse e nude, 100
cangiàr colore e dibattèro i denti,
ratto che inteser le parole crude.

And he to me: " These things will be made clear
to thee, as soon as on the dismal strand
of Acheron we shall have stayed our steps."
Thereat, with shame-suffused and downcast eyes,
and fearing lest my talking might annoy him,
up to the river I abstained from speech.
Behold then, coming toward us in a boat,
an agèd man, all white with ancient hair,
who shouted: " Woe to you, ye souls depraved!
Give up all hope of ever seeing Heaven!
I come to take you to the other shore,
into eternal darkness, heat and cold.
And thou that yonder art, a living soul,
withdraw thee from those fellows that are dead."
But when he saw that I did not withdraw,
he said: " By other roads and other ferries
shalt thou attain a shore to pass across,
not here; a lighter boat must carry thee."
To him my Leader: " Charon, be not vexed;
thus is it yonder willed, where there is power
to do whate'er is willed; so ask no more!"
Thereat were quieted the woolly cheeks
of that old boatman of the murky swamp,
who round about his eyes had wheels of flame.
Those spirits, though, who nude and weary were,
their color changed, and gnashed their teeth together,
as soon as they had heard the cruel words.

Bestemmiavano Iddio e i lor parenti,
l' umana spezie, il luogo, il tempo e il seme
di lor semenza e di lor nascimenti.
Poi si ritrasser tutte quante insieme,
forte piangendo, alla riva malvagia
che attende ciascun uom che Dio non teme.
Caron dimonio, con occhi di bragia
loro accennando, tutte le raccoglie;
batte col remo qualunque s' adagia.
Come d' autunno si levan le foglie
l' una appresso dell' altra, infin che il ramo
vede alla terra tutte le sue spoglie;
similemente il mal seme d' Adamo
gittansi di quel lito ad una ad una
per cenni, come augel per suo richiamo.
Così sen vanno su per l' onda bruna;
ed avanti che sian di là discese,
anche di qua nuova schiera s' aduna.
" Figliuol mio," disse il Maestro cortese,
" quelli che muoion nell' ira di Dio,
tutti convegnon qui d' ogni paese;
e pronti sono a trapassar lo rio,
chè la Divina Giustizia li sprona
sì, che la tema si volge in desìo.
Quinci non passa mai anima buona;
e però, se Caron di te si lagna,
ben puoi saper omai che il suo dir suona."

They kept blaspheming God, and their own parents,
the human species, and the place, and time,
and seed of their conception and their birth.
Then each and all of them drew on together,
weeping aloud, to that accursèd shore
which waits for every man that fears not God.
  Charon, the demon, with his ember eyes
makes beckoning signs to them, collects them all,
and with his oar beats whoso takes his ease.
  Even as in autumn leaves detach themselves,
now one and now another, till their branch
sees all its stripped off clothing on the ground;
so, one by one, the evil seed of Adam
cast themselves down that river-bank at signals,
as doth a bird to its recalling lure.
Thus o'er the dusky waves they wend their way;
and ere they land upon the other side,
another crowd collects again on this.
  "My son," the courteous Teacher said to me,
"all those that perish in the wrath of God
from every country come together here;
and eager are to pass across the stream,
because Justice Divine so spurs them on,
that what was fear is turned into desire.
A good soul never goes across from hence;
if Charon, therefore, findeth fault with thee,
well canst thou now know what his words imply."

Finito questo, la buia campagna
  tremò sì forte, che dello spavento
  la mente di sudore ancor mi bagna.
La terra lagrimosa diede vento,
  che balenò una luce vermiglia,
  la qual mi vinse ciascun sentimento;
e caddi come l' uom cui sonno piglia.

CANTO III

The darkling plain, when this was ended, quaked
so greatly, that the memory of my terror
bathes me even now with sweat.
The tear-stained ground
gave forth a wind, whence flashed vermilion light
which in me overcame all consciousness;
and down I fell like one whom sleep o'ertakes.

INFERNO IV

Cerchio Primo. Il Limbo
Innocenti non battezzati. Pagani illustri

Ruppemi l' alto sonno nella testa
un greve tuono, sì ch' io mi riscossi
come persona che per forza è desta;
e l' occhio riposato intorno mossi,
dritto levato, e fiso riguardai
per conoscer lo loco dov' io fossi.
Vero è che in su la proda mi trovai
della valle d' abisso dolorosa,
che tuono accoglie d' infiniti guai.
Oscura, profonda era e nebulosa
tanto, che, per ficcar lo viso al fondo,
io non vi discerneva alcuna cosa.
" Or discendiam quaggiù nel cieco mondo!"
incominciò il Poeta tutto smorto,
" io sarò primo, e tu sarai secondo."
Ed io, che del color mi fui accorto,
dissi: " Come verrò, se tu paventi,
che suoli al mio dubbiar esser conforto?"
Ed egli a me: " L' angoscia delle genti
che son quaggiù, nel viso mi dipigne
quella pietà, che tu per tema senti.

INFERNO IV

The First Circle. The Borderland
Unbaptized Worthies. Illustrious Pagans

A heavy thunder-clap broke the deep sleep
within my head, so that I roused myself,
as would a person who is waked by force;
and standing up erect, my rested eyes
I moved around, and with a steady gaze
I looked about to know where I might be.
Truth is I found myself upon the verge
of pain's abysmal valley, which collects
the thunder-roll of everlasting woes.
So dark it was, so deep and full of mist,
that, howsoe'er I gazed into its depths,
nothing at all did I discern therein.
" Into this blind world let us now descend! "
the Poet, who was death-like pale, began,
" I will be first, and thou shalt second be."
And I, who of his color was aware,
said: " How am I to come, if thou take fright,
who 'rt wont to be my comfort when afraid ? "
" The anguish of the people here below,"
he said to me, " brings out upon my face
the sympathy which thou dost take for fear.

Andiam, chè la via lunga ne sospigne!"
  Così si mise, e così mi fe' entrare
  nel primo cerchio che l' abisso cigne.
Quivi, secondo che per ascoltare,
  non avea pianto ma' che di sospiri,
  che l' aura eterna facevan tremare;
ciò avvenìa di duol senza martìri,
  ch' avean le turbe, ch' eran molte e grandi,
  d' infanti e di femmine e di viri.
Lo buon Maestro a me: "Tu non dimandi
  che spiriti son questi che tu vedi?
  Or vo' che sappi, innanzi che più andi,
ch' ei non peccàro; e s' elli han mercedi,
  non basta, perchè non ebber battesmo,
  ch' è porta della fede che tu credi;
e se furon dinanzi al Cristianesmo,
  non adoràr debitamente Dio;
  e di questi cotai son io medesmo.
Per tai difetti, e non per altro rio,
  semo perduti, e sol di tanto offesi,
  che senza speme vivemo in desìo."
Gran duol mi prese al cor, quando lo intesi,
  però che gente di molto valore
  conobbi che in quel Limbo eran sospesi.
"Dimmi, Maestro mio, dimmi, Signore,"
  cominciai io, per voler esser certo
  di quella fede che vince ogni errore;

Since our long journey drives us, let us go!"
Thus he set forth, and thus he had me enter
the first of circles girding the abyss.
  Therein, as far as one could judge by list'ning,
there was no lamentation, saving sighs
which caused a trembling in the eternal air;
and this came from the grief devoid of torture
felt by the throngs, which many were and great,
of infants and of women and of men.
  To me then my good Teacher: "Dost not ask
what spirits these are whom thou seest here?
Now I would have thee know, ere thou go further,
that these sinned not; and though they merits have,
't is not enough, for they did not have baptism,
the gateway of the creed believed by thee;
and if before Christianity they lived,
they did not with due worship honor God;
and one of such as these am I myself.
For such defects, and for no other guilt,
we 're lost, and only hurt to this extent,
that, in desire, we live deprived of hope."
  Great sorrow filled my heart on hearing this,
because I knew of people of great worth,
who in that Borderland suspended were.
  "Tell me, my Teacher, tell me, thou my Lord,"
I then began, through wishing to be sure
about the faith which conquers every error;

" uscicci mai alcun, o per suo merto, 49
o per altrui, che fosse poi beato ? "
E quei, che intese il mio parlar coverto,
rispose: " Io era nuovo in questo stato, 52
quando ci vidi venire un Possente
con segno di vittoria incoronato.
Trasseci l' ombra del primo parente, 55
d' Abèl suo figlio, e quella di Noè,
di Moisè legista e ubbidiente;
Abraàm patriarca, e David re, 58
Israel con lo padre e co' suoi nati,
e con Rachele, per cui tanto fe',
ed altri molti; e feceli beati; 61
e vo' che sappi che, dinanzi ad essi,
spiriti umani non eran salvati."
Non lasciavam l' andar perch' ei dicessi, 64
ma passavam la selva tuttavia,
la selva, dico, di spiriti spessi.
Non era lunga ancor la nostra via 67
di qua dal sonno, quando vidi un foco,
ch' emisperio di tenebre vincìa.
Di lungi v' eravamo ancora un poco, 70
ma non sì, ch' io non discernessi in parte
che orrevol gente possedea quel loco.
" O tu che onori e scienza ed arte, 73
questi chi son, c' hanno cotanta orranza,
che dal modo degli altri li diparte ? "

" came any ever, by his own deserts,
or by another's, hence, who then was blest ? "
  And he, who understood my covert speech,
replied: " To this condition I was come
but newly, when I saw a Mighty One
come here, crowned with the sign of victory.
From hence He drew the earliest parent's shade,
and that of his son, Abel, that of Noah,
and Moses the law-giver and obedient;
Abram the patriarch, and David king,
Israel, with both his father and his sons,
and Rachel, too, for whom he did so much,
and many others; and He made them blest;
and I would have thee know that, earlier
than these, there were no human spirits saved."
  Because he talked we ceased not moving on,
but all the while were passing through the wood,
the wood, I mean, of thickly crowded shades.
Nor far this side of where I fell asleep
had we yet gone, when I beheld a fire,
which overcame a hemisphere of gloom.
Somewhat away from it we were as yet,
but not so far, but I could dimly see
that honorable people held that place.
  " O thou that honorest both art and science,
who are these people that such honor have,
that it divides them from the others' life ? "

E quegli a me: " L' onrata nominanza, 76
che di lor suona su nella tua vita,
grazia acquista nel Ciel, che sì gli avanza."
Intanto voce fu per me udita: 79
" Onorate l' altissimo Poeta!
l' ombra sua torna, ch' era dipartita."
Poi che la voce fu restata e cheta, 82
vidi quattro grand' ombre a noi venire;
sembianza avevan nè trista nè lieta.
Lo buon Maestro cominciò a dire: 85
" Mira colui con quella spada in mano,
che vien dinanzi ai tre sì come sire.
Quegli è Omero, poeta sovrano; 88
l' altro è Orazio, satiro, che viene;
Ovidio è il terzo, e l' ultimo è Lucano.
Però che ciascun meco si conviene 91
nel nome che sonò la voce sola,
fannomi onore, e di ciò fanno bene."
Così vidi adunar la bella scuola 94
di quei signor dell' altissimo canto,
che sopra gli altri com' aquila vola.
Da ch' ebber ragionato insieme alquanto, 97
volsersi a me con salutevol cenno;
e il mio Maestro sorrise di tanto.
E più d' onore ancora assai mi fenno, 100
ch' essi mi fecer della loro schiera,
sì ch' io fui sesto tra cotanto senno.

And he to me: " The honorable fame,
which speaks of them in thy live world above,
in Heaven wins grace, which thus advances them."
And hereupon a voice was heard by me:
" Do honor to the loftiest of poets!
his shade, which had departed, now returns."
And when the voice had ceased and was at rest,
four mighty shades I saw approaching us;
their looks were neither sorrowful nor glad.
My kindly Teacher then began to say:
" Look at the one who comes with sword in hand
before the three, as if their lord he were.
Homer he is, the sovreign poet; Horace,
the satirist, the one that cometh next;
the third is Ovid, Lucan is the last.
Since each of them in common shares with me
the title which the voice of one proclaimed,
they do me honor, and therein do well."
Thus gathered I beheld the fair assembly
of those the masters of the loftiest song,
which soareth like an eagle o'er the rest.
Then, having talked among themselves awhile,
they turned around to me with signs of greeting;
and, when he noticed this, my Teacher smiled.
And even greater honor still they did me,
for one of their own company they made me,
so that amid such wisdom I was sixth.

Così n' andammo infino alla lumiera,
parlando cose che il tacere è bello,
sì com' era il parlar colà dov' era.
Venimmo al piè d'un nobile Castello,
sette volte cerchiato d' alte mura,
difeso intorno d' un bel fiumicello.
Questo passammo come terra dura;
per sette porte entrai con questi savi;
giugnemmo in prato di fresca verdura.
Genti v' eran con occhi tardi e gravi,
di grande autorità ne' lor sembianti;
parlavan rado, con voci soavi.
Traemmoci così dall' un de' canti
in loco aperto, luminoso ed alto,
sì che veder si potean tutti quanti.
Colà diritto, sopra il verde smalto,
mi fur mostrati gli spiriti magni,
che del vederli in me stesso n' esalto.
Io vidi Elettra con molti compagni,
tra' quai conobbi Ettore ed Enea,
Cesare armato, con occhi grifagni.
Vidi Cammilla e la Pentesilea
dall' altra parte, e vidi il re Latino,
che con Lavinia, sua figlia, sedea.
Vidi quel Bruto che cacciò Tarquino,
Lucrezia, Iulia, Marzia e Corniglia,
e, solo in parte, vidi il Saladino.

CANTO IV

Thus on we went as far as to the light,
talking of things whereof is silence here
becoming, even as speech was, where we spoke.

We reached a noble Castle's foot, seven times
encircled by high walls, and all around
defended by a lovely little stream.
This last we crossed as if dry land it were;
through seven gates with these sages I went in,
and to a meadow of fresh grass we came.
There people were with slow and serious eyes,
and, in their looks, of great authority;
they spoke but seldom and with gentle voice.
We therefore to one side of it drew back
into an open place so luminous
and high, that each and all could be perceived.
There on the green enamel opposite
were shown to me the spirits of the great,
for seeing whom I glory in myself.

I saw Electra with companions many,
of whom I knew both Hector and Aeneas,
and Caesar armed, with shining falcon eyes.
I saw Camilla with Penthesilea
upon the other side, and King Latinus,
who with Lavinia, his own daughter, sat.
I saw that Brutus who drove Tarquin out,
Lucretia, Julia, Martia and Cornelia,
and, all alone, I saw the Saladin.

Poi che inalzai un poco più le ciglia,
  vidi il Maestro di color che sanno
  seder tra filosofica famiglia.
Tutti lo miran, tutti onor gli fanno;
  quivi vid' io Socrate e Platone,
  che innanzi agli altri più presso gli stanno;
Demòcrito, che il mondo a caso pone,
  Diogenès, Anassàgora e Tale,
  Empedoclès, Eràclito e Zenone;
e vidi il buono accoglitor del quale,
  Dioscòride dico; e vidi Orfeo,
  Tullio e Livio e Sèneca morale;
Euclide geomètra e Tolommeo,
  Ippòcrate, Avicenna e Galieno,
  Averroìs, che il gran comento feo.
Io non posso ritrar di tutti appieno,
  però che sì mi caccia il lungo tèma,
  che molte volte al fatto il dir vien meno.
La sesta compagnia in due si scema;
  per altra via mi mena il savio Duca,
  fuor della cheta, nell' aura che trema;
e vengo in parte ove non è che luca.

CANTO IV

Then, having raised my brows a little higher,
the Teacher I beheld of those that know,
seated amid a philosophic group.
They all look up to him, all honor him;
there Socrates and Plato I beheld,
who nearer than the rest are at his side;
Democritus, who thinks the world chance-born,
Diogenes, Anaxagoras and Thales,
Empedocles, Heraclitus, and Zeno;
of qualities I saw the good collector,
Dioscorides I mean; Orpheus I saw,
Tully and Livy, and moral Seneca;
Euclid, the geometer, and Ptolemy,
Hippocrates, Avicenna, Galen,
Averrhoës, who made the famous comment.
I cannot speak of all of them in full,
because my long theme drives me on so fast,
that oft my words fall short of what I did.
The sixfold band now dwindles down to two;
my wise Guide leads me by a different path
out of the calm into the trembling air;
and to a place I come, where naught gives light.

INFERNO V

Cerchio Secondo. Incontinenza. Lussuria
Lussuriosi ed Adulteri

Così discesi dal cerchio primaio
giù nel secondo, che men loco cinghia,
e tanto più dolor, che pugne a guaio.
Stavvi Minòs orribilmente, e ringhia; 4
esamina le colpe nell' entrata,
giudica e manda, secondo che avvinghia.
Dico che quando l' anima mal nata 7
gli vien dinanzi, tutta si confessa;
e quel Conoscitor delle peccata
vede qual loco d' Inferno è da essa; 10
cignesi con la coda tante volte,
quantunque gradi vuol che giù sia messa.
Sempre dinanzi a lui ne stanno molte; 13
vanno a vicenda ciascuna al giudizio;
dicono e odono, e poi son giù vòlte.
" O tu che vieni al doloroso ospizio," 16
disse Minòs a me, quando mi vide,
lasciando l' atto di cotanto uffizio,
" guarda com' entri, e di cui tu ti fide; 19
non t' inganni l' ampiezza dell' entrare! "
E il Duca mio a lui: " Perchè pur gride ?

INFERNO V

The Second Circle. Sexual Intemperance
The Lascivious and Adulterers

Thus from the first of circles I went down
into the second, which surrounds less space,
and all the greater pain, which goads to wailing.
There Minos stands in horrid guise, and snarls;
inside the entrance he examines sins,
judges, and, as he girds himself, commits.
I mean that when an ill-born soul appears
before him, it confesses itself wholly;
and thereupon that Connoisseur of sins
perceives what place in Hell belongs to it,
and girds him with his tail as many times,
as are the grades he wishes it sent down.
Before him there are always many standing;
they go to judgment, each one in his turn;
they speak and hear, and then are downward hurled.
" O thou that comest to the inn of woe,"
said Minos, giving up, on seeing me,
the execution of so great a charge,
" see how thou enter, and in whom thou put
thy trust; let not the gate-way's width deceive thee!"
To him my Leader: " Why dost thou, too, cry ?

Non impedir lo suo fatale andare;
  vuolsi così colà, dove si puote
  ciò che si vuole; e più non dimandare! "
Ora incomincian le dolenti note
  a farmisi sentire; or son venuto
  là dove molto pianto mi percote.
Io venni in loco d' ogni luce muto,
  che mugghia come fa mar per tempesta,
  se da contrari venti è combattuto.
La bufera infernal, che mai non resta,
  mena gli spirti con la sua rapina;
  voltando e percotendo li molesta.
Quando giungon davanti alla ruina,
  quivi le strida, il compianto e il lamento;
  bestemmian quivi la Virtù Divina.
Intesi che a così fatto tormento
  enno dannati i peccator carnali,
  che la ragion sommettono al talento.
E come gli stornei ne portan l' ali
  nel freddo tempo, a schiera larga e piena;
  così quel fiato gli spiriti mali;
di qua, di là, di giù, di su li mena;
  nulla speranza li conforta mai,
  non che di posa, ma di minor pena.
E come i gru van cantando lor lai,
  facendo in aer di sè lunga riga;
  così vid' io venir, traendo guai,

Hinder thou not his fate-ordained advance;
thus is it yonder willed, where there is power
to do whate'er is willed; so ask no more!"

And now the woeful sounds of actual pain
begin to break upon mine ears; I now
am come to where much wailing smiteth me.
I reached a region silent of all light,
which bellows as the sea doth in a storm,
if lashed and beaten by opposing winds.
The infernal hurricane, which never stops,
carries the spirits onward with its sweep,
and, as it whirls and smites them, gives them pain.
Whene'er they come before the shattered rock,
there lamentations, moans and shrieks are heard;
there, cursing, they blaspheme the Power Divine.
I understood that to this kind of pain
are doomed those carnal sinners, who subject
their reason to their sensual appetite.

And as their wings bear starlings on their way,
when days are cold, in full and wide-spread flocks;
so doth that blast the evil spirits bear;
this way and that, and up and down it leads them;
nor only doth no hope of rest, but none
of lesser suffering, ever comfort them.

And even as cranes move on and sing their lays,
forming the while a long line in the air;
thus saw I coming, uttering cries of pain,

ombre portate dalla detta briga;
per ch' io dissi: " Maestro, chi son quelle
genti che l' aura nera sì gastiga ? "
" La prima di color di cui novelle
tu vuoi saper," mi disse quegli allotta,
" fu imperatrice di molte favelle.
A vizio di lussuria fu sì rotta,
che libito fe' licito in sua legge,
per tòrre il biasmo in che era condotta.
Ell' è Semiramìs, di cui si legge
che sugger dette a Nino e fu sua sposa;
tenne la terra che il Soldan corregge.
L' altra è colei che s' ancise amorosa,
e ruppe fede al cener di Sichèo;
poi è Cleopatràs lussuriosa.
Elena vedi, per cui tanto reo
tempo si volse, e vedi il grande Achille,
che con amore al fine combattèo.
Vedi Parìs, Tristano "; e più di mille
ombre mostrommi, e nominolle, a dito,
che amor di nostra vita dipartille.
Poscia ch' io ebbi il mio Dottor udito
nomar le donne antiche e i cavalieri,
pietà mi giunse, e fui quasi smarrito.
Io cominciai: " Poeta, volentieri
parlerei a què due che insieme vanno,
e paion sì al vento esser leggieri."

shades borne along upon the aforesaid storm;
I therefore said: " Who, Teacher, are the people
the gloomy air so cruelly chastises ? "
" The first of those of whom thou wouldst have news,"
the latter thereupon said unto me,
" was empress over lands of many tongues.
To sexual vice so wholly was she given,
that lust she rendered lawful in her laws,
thus to remove the blame she had incurred.
Semiramis she is, of whom one reads
that she gave suck to Ninus, and became
his wife; she held the land the Soldan rules.
The next is she who killed herself through love,
and to Sichaeus' ashes broke her faith;
the lustful Cleopatra follows her.
See Helen, for whose sake so long a time
of guilt rolled by, and great Achilles see,
who fought with love when at the end of life.
Paris and Tristan see; " and then he showed me,
and pointed out by name, a thousand shades
and more, whom love had from our life cut off.
When I had heard my Leader speak the names
of ladies and their knights of olden times,
pity o'ercame me, and I almost swooned.
" Poet," I then began, " I 'd gladly talk
with those two yonder who together go,
and seem to be so light upon the wind."

Ed egli a me: " Vedrai, quando saranno
più presso a noi; e tu allor li prega
per quell' amor che i mena, e quei verranno."
Sì tosto come il vento a noi li piega,
mossi la voce: " O anime affannate,
venite a noi parlar, s' Altri nol niega!"
Quali colombe dal desìo chiamate,
con l' ali alzate e ferme, al dolce nido
vengon per l' aer dal voler portate;
cotali uscìr dalla schiera ov' è Dido,
a noi venendo per l' aer maligno,
sì forte fu l' affettuoso grido.
" O animal grazioso e benigno,
che visitando vai per l' aer perso
noi, che tignemmo il mondo di sanguigno;
se fosse amico il Re dell' universo,
noi pregheremmo lui per la tua pace,
poi ch' hai pietà del nostro mal perverso.
Di quel che udire e che parlar vi piace,
noi udiremo e parleremo a vui,
mentre che il vento, come fa, si tace.
Siede la terra, dove nata fui,
sulla marina dove il Po discende
per aver pace co' seguaci sui.
Amor, che a cor gentil ratto s' apprende,
prese costui della bella persona
che mi fu tolta; e il modo ancor m' offende.

" Thou 'lt see thy chance when nearer us they are; "
said he, " beseech them then by that same love
which leadeth them along, and they will come."
Soon as the wind toward us had bent their course.
I cried: " O toil-worn souls, come speak with us,
so be it that One Else forbid it not! "
As doves, when called by their desire, come flying
with raised and steady pinions through the air
to their sweet nest, borne on by their own will;
so from the band where Dido is they issued,
advancing through the noisome air toward us,
so strong with love the tone of my appeal.
" O thou benign and gracious living creature,
that goest through the gloomy purple air
to visit us, who stained the world blood-red;
if friendly were the universal King,
for thy peace would we pray to Him, since pity
thou showest for this wretched woe of ours.
Of whatsoever it may please you hear
and speak, we will both hear and speak with you,
while yet, as now it is, the wind is hushed.
The town where I was born sits on the shore,
whither the Po descends to be at peace
together with the streams that follow him.
Love, which soon seizes on a well-born heart,
seized him for that fair body's sake, whereof
I was deprived; and still the way offends me.

Amor, che a nullo amato amar perdona,
mi prese del costui piacer sì forte,
che, come vedi, ancor non mi abbandona.
Amor condusse noi ad una morte;
Caìna attende chi vita ci spense."
Queste parole da lor ci fur porte.
Da che io intesi quelle anime offense,
chinai il viso, e tanto il tenni basso,
fin che il Poeta mi disse: " Che pense ? "
Quando risposi, cominciai: " O lasso!
quanti dolci pensier, quanto desìo
menò costoro al doloroso passo! "
Poi mi rivolsi a loro, e parlai io,
e cominciai: " Francesca, i tuoi martìri
a lagrimar mi fanno tristo e pio.
Ma dimmi: al tempo de' dolci sospiri,
a che e come concedette Amore
che conosceste i dubbiosi desiri ? "
Ed ella a me: " Nessun maggior dolore
che ricordarsi del tempo felice
nella miseria; e ciò sa il tuo Dottore.
Ma se a conoscer la prima radice
del nostro amor tu hai cotanto affetto,
farò come colui che piange e dice.
Noi leggevamo un giorno per diletto
di Lancilotto, come amor lo strinse;
soli eravamo e senza alcun sospetto.

Love, which absolves from loving none that 's loved,
seized me so strongly for his love of me,
that, as thou see'st, it doth not leave me yet.
Love to a death in common lead us on;
Cain's ice awaiteth him who quenched our life."
These words were wafted down to us from them.
When I had heard those sorely troubled souls,
I bowed my head, and long I held it low,
until the Poet said: " What thinkest thou ? "
When I made answer I began: " Alas!
how many tender thoughts and what desire
induced these souls to take the woeful step! "
I then turned back to them again and spoke,
and I began: " Thine agonies, Francesca,
cause me to weep with grief and sympathy.
But tell me: at the time of tender sighs,
whereby and how did Love concede to you
that ye should know each other's veiled desires ? "
And she to me: " There is no greater pain
than to remember happy days in days
of misery; and this thy Leader knows.
But if to know the first root of our love
so yearning a desire possesses thee,
I 'll do as one who weepeth while he speaks.
One day, for pastime merely, we were reading
of Launcelot, and how love o'erpowered him;
alone we were, and free from all misgiving.

Per più fiate gli occhi ci sospinse
quella lettura, e scolorocci il viso;
ma solo un punto fu quel che ci vinse.
Quando leggemmo il desiato riso
esser baciato da cotanto amante,
questi, che mai da me non fia diviso,
la bocca mi baciò tutto tremante.
Galeotto fu il libro e chi lo scrisse!
Quel giorno più non vi leggemmo avante."
Mentre che l' uno spirto questo disse,
l' altro piangeva sì, che di pietade
io venni men così com' io morisse;
e caddi come corpo morto cade.

Oft did that reading cause our eyes to meet,
and often take the color from our faces;
and yet one passage only overcame us.
When we had read of how the longed-for smile
was kissed by such a lover, this one here,
who nevermore shall be divided from me,
trembling all over, kissed me on my mouth.
A Gallehault the book, and he who wrote it!
No further in it did we read that day."

While one was saying this, the other spirit
so sorely wept, that out of sympathy
I swooned away as though about to die,
and fell as falls a body that is dead.

INFERNO VI

Cerchio Terzo. Incontinenza. Gola
Ghiottoni

Al tornar della mente, che si chiuse
dinanzi alla pietà de' due cognati,
che di tristizia tutto mi confuse,
nuovi tormenti e nuovi tormentati 4
mi veggio intorno, come ch' io mi mova,
e ch' io mi volga, e come ch' io mi guati.
Io sono al terzo cerchio, della piova 7
eterna, maledetta, fredda e greve;
regola e qualità mai non l' è nova.
Grandine grossa, e acqua tinta, e neve 10
per l' aer tenebroso si riversa;
pute la terra che questo riceve.
Cerbero, fiera crudele e diversa, 13
con tre gole caninamente latra
sopra la gente che quivi è sommersa.
Gli occhi ha vermigli, la barba unta ed atra, 16
il ventre largo, ed unghiate le mani;
graffia gli spirti, gli scuoia ed isquatra.
Urlar li fa la pioggia come cani; 19
dell' un de' lati fanno all' altro schermo;
volgonsi spesso i miseri profani.

INFERNO VI

The Third Circle. Intemperance in Food
Gluttons

On my return to consciousness, which closed
before the kindred couple's piteous case,
which utterly confounded me with grief,
new torments all around me I behold,
and new tormented ones, where'er I move,
where'er I turn, and wheresoe'er I gaze.
In the third circle am I, that of rain
eternal, cursèd, cold and burdensome;
its measure and quality are never new.
Coarse hail, and snow, and dirty-colored water
through the dark air are ever pouring down;
and foully smells the ground receiving them.
A wild beast, Cerberus, uncouth and cruel,
is barking with three throats, as would a dog,
over the people that are there submerged.
Red eyes he hath, a dark and greasy beard,
a belly big, and talons on his hands;
he claws the spirits, flays and quarters them.
The rainfall causes them to howl like dogs;
with one side they make shelter for the other;
oft do the poor profaners turn about.

Quando ci scorse Cerbero, il gran vermo,
le bocche aperse, e mostrocci le sanne;
non avea membro che tenesse fermo.
E il Duca mio distese le sue spanne,
prese la terra, e con piene le pugna
la gittò dentro alle bramose canne.
Qual è quel cane, ch' abbaiando agugna,
e si raccheta poi che il pasto morde,
chè solo a divorarlo intende e pugna;
cotai si fecer quelle facce lorde
dello demonio Cerbero, che introna
l' anime sì, ch' esser vorrebber sorde.
Noi passavam su per l' ombre che adona
la greve pioggia, e ponevam le piante
sopra lor vanità che par persona.
Elle giacean per terra tutte quante,
fuor ch' una che a seder si levò, ratto
ch' ella ci vide passarsi davante.
" O tu che se' per questo Inferno tratto,"
mi disse, " riconoscimi, se sai;
tu fosti, prima ch' io disfatto, fatto."
Ed io a lei: " L' angoscia che tu hai
forse ti tira fuor della mia mente
sì, che non par ch' io ti vedessi mai.
Ma dimmi chi tu se', che in sì dolente
loco se' messa, ed a sì fatta pena,
che, s' altra è maggio, nulla è sì spiacente."

CANTO VI

When Cerberus, the mighty worm, perceived us,
his mouths he opened, showing us his fangs;
nor had he any limb that he kept still.
My Leader then stretched out his opened palms,
and took some earth, and with his fists well filled,
he threw it down into the greedy throats.
And like a dog that, barking, yearns for food,
and, when he comes to bite it, is appeased,
since only to devour it doth he strain
and fight; even such became those filthy faces
of demon Cerberus, who, thundering, stuns
the spirits so, that they would fain be deaf.

Over the shades the heavy rain beats down
we then were passing, as our feet we set
upon their unreal bodies which seem real.
They each and all were lying on the ground,
excepting one, which rose and sat upright,
when it perceived us pass in front of it.

" O thou that through this Hell art being led,"
it said to me, " recall me, if thou canst;
for thou, before I unmade was, wast made."

And I to it: " The anguish thou art in
perchance withdraws thee from my memory so,
it doth not seem that thee I ever saw.
But tell me who thou art, that in so painful
a place art set, and to such punishment,
that none, though greater, so repulsive is."

Ed egli a me: " La tua città, ch' è piena
d' invidia sì, che già trabocca il sacco,
seco mi tenne in la vita serena.
Voi, cittadini, mi chiamaste Ciacco;
per la dannosa colpa della gola,
come tu vedi, alla pioggia mi fiacco;
ed io, anima trista, non son sola,
chè tutte queste a simil pena stanno
per simil colpa." E più non fe' parola.
Io gli risposi: " Ciacco, il tuo affanno
mi pesa sì, che a lagrimar m' invita;
ma dimmi, se tu sai, a che verranno
li cittadin della città partita;
s' alcun v' è giusto; e dimmi la cagione
per che l' ha tanta discordia assalita."
Ed egli a me: " Dopo lunga tenzone
verranno al sangue, e la parte selvaggia
caccerà l' altra con molta offensione.
Poi appresso convien che questa caggia
infra tre soli, e che l' altra sormonti
con la forza di tal che testè piaggia.
Alte terrà lungo tempo le fronti,
tenendo l' altra sotto gravi pesi,
come che di ciò pianga e che ne adonti.
Giusti son due, ma non vi sono intesi;
superbia, invidia ed avarizia sono
le tre faville c' hanno i cuori accesi."

And he to me: " Thy town, which is so full
of envy that the bag o'erflows already,
owned me when I was in the peaceful life.
Ciacco, you townsmen used to call me then;
for my injurious fault of gluttony
I 'm broken, as thou seest, by the rain;
nor yet am I, sad soul, the only one,
for all these here are subject, for like fault,
unto like pain." Thereat he spoke no more.

" Thy trouble, Ciacco," I replied to him,
" so burdens me that it invites my tears;
but tell me, if thou canst, to what will come
the citizens of our divided town;
if any one therein is just; and tell me
the reason why such discord hath assailed her."

And he to me then: " After struggling long
they 'll come to bloodshed, and the boorish party
will drive the other out with much offence.
Then, afterward, the latter needs must fall
within three suns, and the other party rise,
by help of one who now is ' on the fence.'
A long time will it hold its forehead up,
keeping the other under grievous weights,
howe'er it weep therefor, and be ashamed.
Two men are just, but are not heeded there;
the three sparks that have set men's hearts on fire,
are overweening pride, envy and greed."

Qui pose fine al lacrimabil suono. 76
Ed io a lui: " Ancor vo' che m' insegni,
e che di più parlar mi facci dono.
Farinata e il Tegghiaio, che fur sì degni, 79
Iacopo Rusticucci, Arrigo e il Mosca,
e gli altri che a ben far poser gl' ingegni,
dimmi ove sono, e fa' ch' io li conosca; 82
chè gran desìo mi stringe di sapere
se il Ciel gli addolcia o l' Inferno gli attosca."
E quegli: " Ei son tra le anime più nere; 85
diversa colpa giù li grava al fondo;
se tanto scendi, li potrai vedere.
Ma quando tu sarai nel dolce mondo, 88
pregoti che alla mente altrui mi rechi;
più non ti dico, e più non ti rispondo."
Gli diritti occhi torse allora in biechi; 91
guardommi un poco, e poi chinò la testa;
cadde con essa a par degli altri ciechi.
E il Duca disse a me: " Più non si desta 94
di qua dal suon dell' angelica tromba.
Quando verrà la nemica Podèsta,
ciascun ritroverà la trista tomba, 97
ripiglierà sua carne e sua figura,
udirà quel che in eterno rimbomba."
Sì trapassammo per sozza mistura 100
dell' ombre e della pioggia a passi lenti,
toccando un poco la vita futura;

CANTO VI

Herewith he closed his tear-inspiring speech.
And I to him: " I 'd have thee teach me still,
and grant the favor of some further talk.
Farinàta and Tegghiàio, who so worthy were,
Jàcopo Rusticùcci, Arrigo and Mosca,
and the others who were set on doing good,
tell me where these are, and let me know of them;
for great desire constraineth me to learn
if Heaven now sweeten, or Hell poison them."

And he: " Among the blackest souls are these;
a different fault weighs toward the bottom each;
if thou descend so far, thou mayst behold them.
But when in the sweet world thou art again,
recall me, prithee, unto others' minds;
I tell no more, nor further answer thee."

His fixed eyes thereupon he turned askance;
a while he looked at me, then bowed his head,
and fell therewith among the other blind.

Then said my Leader: " He 'll not wake again
on this side of the angel-trumpet's sound.
What time the hostile Podestà shall come,
each soul will find again its dismal tomb,
each will take on again its flesh and shape,
and hear what through eternity resounds."

We thus passed through with slowly moving steps
the filthy mixture of the shades and rain,
talking a little of the future life;

per ch' io dissi: " Maestro, esti tormenti 103
cresceranno ei dopo la Gran Sentenza,
o fien minori, o saran sì cocenti ? "
Ed egli a me: " Ritorna a tua scienza, 106
che vuol, quanto la cosa è più perfetta,
più senta il bene, e così la doglienza.
Tutto che questa gente maledetta 109
in vera perfezion giammai non vada,
di là, più che di qua, essere aspetta."
Noi aggirammo a tondo quella strada, 112
parlando assai più ch' io non ridico;
venimmo al punto dove si digrada;
quivi trovammo Pluto, il gran nemico. 115

because of which I said: " These torments, Teacher,
after the Final Sentence will they grow,
or less become, or burn the same as now."

And he to me: " Return thou to thy science,
which holdeth that the more a thing is perfect,
so much the more it feels of weal or woe.
Although this cursèd folk shall nevermore
arrive at true perfection, it expects
to be more perfect after, than before."

As in a circle, round that road we went,
speaking at greater length than I repeat,
and came unto a place where one descends;
there found we Plutus, the great enemy.

INFERNO VII

Cerchio Quarto. Incontinenza. Avarizia
Avari e Prodighi. Cerchio Quinto

"*Papè Satàn, papè Satàn aleppe!*"
cominciò Pluto con la voce chioccia;
e quel Savio gentil, che tutto seppe,
disse per confortarmi: " Non ti noccia
la tua paura, chè, poter ch' egli abbia,
non ci torrà lo scender questa roccia."
Poi si rivolse a quell' enfiata labbia,
e disse: " Taci, maledetto lupo;
consuma dentro te con la tua rabbia!
Non è senza cagion l' andare al cupo;
vuolsi nell' alto là, dove Michele
fe' la vendetta del superbo strupo."
Quali dal vento le gonfiate vele
caggiono avvolte, poi che l' alber fiacca;
tal cadde a terra la fiera crudele.
Così scendemmo nella quarta lacca,
pigliando più della dolente ripa,
che il mal dell' universo tutto insacca.
Ahi giustizia di Dio! tante chi stipa
nuove travaglie e pene, quante io viddi?
e perchè nostra colpa sì ne scipa?

INFERNO VII

The Fourth Circle. Intemperance in Wealth
Misers and Prodigals. The Fifth Circle

"*Papè Satàn, papè Satàn, alèppë!*"
thus Plutus with his clucking voice began;
that noble Sage, then, who knew everything,
said, to encourage me: "Let not thy fear
distress thee, for, whatever power he have,
he 'll not prevent our going down this rock."
Then to those swollen lips he turned around,
and said: "Be silent, thou accursèd wolf;
with thine own rage consume thyself within!
Not causeless is our going to the bottom;
there is it willed on high, where Michael wrought
vengeance upon the arrogant rebellion."
As sails, when swollen by the wind, fall down
entangled, when the mast breaks; even so,
down to the ground the cruel monster fell.
Into the fourth ditch we descended thus,
advancing further o'er the woeful edge,
which bags all evil in the universe.
Justice of God, alas! who heapeth up
the many unheard of toils and pains I saw,
and wherefore doth our sin torment us so?

Come fa l' onda là sovra Cariddi, 22
che si frange con quella in cui s' intoppa,
così convien che qui la gente riddi.
Qui vid' io gente più che altrove troppa, 25
e d' una parte e d' altra, con grand' urli
voltando pesi per forza di poppa;
percotevansi incontro, e poscia pur lì 28
si rivolgea ciascun, voltando a retro,
gridando: " Perchè tieni ? " e " Perchè burli ? "
Così tornavan per lo cerchio tetro, 31
da ogni mano all' opposito punto,
gridandosi anche loro ontoso metro;
poi si volgea ciascun, quando era giunto 34
per lo suo mezzo cerchio all' altra giostra.
Ed io, che avea lo cor quasi compunto,
dissi: " Maestro mio, or mi dimostra 37
che gente è questa, e se tutti fur cherci
questi chercuti alla sinistra nostra."
Ed egli a me: " Tutti quanti fur guerci 40
sì della mente in la vita primaia,
che con misura nullo spendìo fèrci.
Assai la voce lor chiaro l' abbaia, 43
quando vengono ai due punti del cerchio,
dove colpa contraria li dispaia.
Questi fur cherci, che non han coperchio 46
piloso al capo, e Papi e Cardinali,
in cui usa avarizia il suo soperchio."

CANTO VII

As yonder o'er Charybdis doth the sea,
which breaks against the one it runs to meet,
so must the people dance a ring-dance here.
I here saw folk, more numerous than elsewhere,
on one side and the other, with great howls
rolling big weights around by strength of chest;
they struck against each other; then, right there
each turned, and rolling back his weight, cried out:
" Why keepest thou ? " and " Wherefore throw away ? "
They circled thus around the gloomy ring
on either hand unto the point opposed,
still shouting each to each their vile refrain;
then each turned back, when through his own half-ring
he had attained the other butting place.

And I, whose heart was well nigh broken, said:
" Now, Teacher, show me who these people are,
and tell me whether all these tonsured ones
upon our left ecclesiastics were."

And he replied to me: " They each and all
were in their first life so squint-eyed in mind,
that they with measure used no money there.
Clearly enough their voices bark it forth,
whene'er they reach the two points of the ring,
where difference in fault unmateth them.
These churchmen were, who have no hairy covering
upon their heads, and Popes and Cardinals,
among whom avarice works its mastery."

Ed io: "Maestro, tra questi cotali
  dovre' io ben riconoscere alcuni,
  che furo immondi di cotesti mali."
Ed egli a me: "Vano pensiero aduni;
  la sconoscente vita che i fe' sozzi,
  ad ogni conoscenza or li fa bruni.
In eterno verranno alli due cozzi;
  questi risurgeranno del sepulcro
  col pugno chiuso, e questi co' crin mozzi.
Mal dare e mal tener lo mondo pulcro
  ha tolto loro, e posti a questa zuffa;
  qual ella sia, parole non ci appulcro.
Or puoi, figliuol, veder la corta buffa
  de' ben che son commessi alla Fortuna,
  per che l'umana gente si rabbuffa;
chè tutto l' oro, ch' è sotto la luna,
  e che già fu, di quest' anime stanche
  non poterebbe farne posar una."
"Maestro," diss' io lui, "or mi di' anche:
  questa Fortuna, di che tu mi tocche,
  che è, che i ben del mondo ha sì tra branche?"
E quegli a me: "O creature sciocche,
  quanta ignoranza è quella che vi offende!
  Or vo' che tu mia sentenza ne imbocche.
Colui lo cui saper tutto trascende,
  fece li cieli, e diè lor chi conduce,
  sì che ogni parte ad ogni parte splende,

And I to him: "Among such men as these
I surely, Teacher, ought to recognize
a few, who by these sins polluted were."
And he to me: "Thou shapest a vain thought;
the undiscerning life which made them foul,
now to all recognition makes them dark.
To these two shocks they 'll come eternally;
these from the sepulchre will rise again
close-fisted; these, shorn of their very hair.
Ill-giving and ill-keeping took from them
the lovely world, and set them at this fray;
to qualify it I 'll not use fair words.
Now canst thou, son, behold the short-lived cheat
of riches that are put in Fortune's care,
and for whose sake the human race contends;
for, all the gold there is beneath the moon,
and all that was there once, could not avail
to make one of these weary spirits rest."
"Teacher," said I to him, "now tell me further:
what is this Fortune thou dost touch upon,
which hath the world's good things thus in her claws?"
"O foolish creatures," said he then to me.
"how great the ignorance which hurteth you!
I 'd have thee swallow now my thought of her.
The One whose knowledge everything transcends,
so made the heavens, and so gave guides to them,
that every part on every other shines,

distribuendo egualmente la luce; 76
similemente agli splendor mondani
ordinò general ministra e duce,
che permutasse a tempo li ben vani 79
di gente in gente, e d' uno in altro sangue,
oltre la difension de' senni umani;
per che, una gente impera, ed altra langue, 82
seguendo lo giudizio di costei,
che è occulto, come in erba l' angue.
Vostro saper non ha contrasto a lei; 85
questa provvede, giudica, e persegue
süo regno, come il loro gli altri Dei.
Le sue permutazion non hanno triegue; 88
necessità la fa esser veloce;
sì spesso vien che vicenda consegue.
Quest' è colei ch' è tanto posta in croce 91
pur da color che le dovrìan dar lode,
dandole biasmo a torto e mala voce.
Ma ella s' è beata, e ciò non ode; 94
con l' altre prime creature lieta,
volve sua spera, e beata si gode.
Or discendiamo omai a maggior pièta; 97
già ogni stella cade che saliva
quando mi mossi, e il troppo star si vieta."
Noi ricidemmo il cerchio all' altra riva 100
sopra una fonte, che bolle, e riversa
per un fossato che da lei deriva.

thus equally distributing the light;
likewise for worldly splendours He ordained
a general minister and guide, to change,
from time to time, the vain goods of the world
from race to race, from one blood to another,
past all resistance by the minds of men;
wherefore, one people governs, and the other
declines in power, according to her judgment,
which hidden is, as in the grass a snake.
Your knowledge is not able to resist her;
foreseeing, she decides, and carries on
her government, as theirs the other gods.
Her permutations have no truce at all;
necessity compels her to be swift;
hence oft it happens that a change occurs.
This is the one who is so often cursed
even by those who ought to give her praise,
yet give her blame amiss, and ill repute.
But she is blest, and gives no heed to that;
among the other primal creatures glad,
she turns her sphere, and blest enjoys herself.
But now to woe more piteous let 's descend;
now falls each star that rose when I set out,
and one is here forbidden too long a stay."

We crossed the circle to the other bank
over a bubbling stream, that poureth down
along a ditch which from it takes its shape.

L'acqua era buia assai più che persa; 103
e noi, in compagnia dell' onde bige,
entrammo giù per una via diversa.
Una palude fa, che ha nome Stige, 106
questo tristo ruscel, quando è disceso
al piè delle maligne piagge grige.
Ed io, che di mirar mi stava inteso, 109
vidi genti fangose in quel pantano,
ignude tutte e con sembiante offeso.
Questi si percotean, non pur con mano, 112
ma con la testa, col petto e co' piedi,
troncandosi coi denti a brano a brano.
Lo buon Maestro disse: "Figlio, or vedi 115
l' anime di color cui vinse l' ira;
ed anche vo' che tu per certo credi
che sotto l' acqua ha gente che sospira, 118
e fanno pullular quest' acqua al summo,
come l' occhio ti dice, u' che s'aggira.
Fitti nel limo, dicon: 'Tristi fummo 121
nell' aer dolce che dal sol s' allegra,
portando dentro accidioso fummo;
or ci attristiam nella belletta negra.' 124
Quest' inno si gorgoglian nella strozza,
chè dir nol posson con parola integra."
Così girammo della lorda pozza 127
grand' arco tra la ripa secca e il mézzo,
con gli occhi vòlti a chi del fango ingozza;
venimmo al piè d' una torre al dassezzo. 130

Than purple-black much darker was its water;
and we, accompanying its dusky waves,
went down and entered on an uncouth path.
A swamp it forms which hath the name of Styx,
this dismal little brook, when it hath reached
the bottom of the grey, malignant slopes.
  And I, who was intensely gazing there,
saw muddy people in that slimy marsh,
all naked, and with anger in their looks.
They struck each other, not with hands alone,
but with their heads and chests, and with their feet,
and rent each other piecemeal with their teeth.
  Said the good Teacher: " Son, thou seest now
the souls of those whom anger overcame;
nay, more, I 'd have thee certainly believe
that 'neath the water there are folk who sigh,
and make this water bubble at its surface,
as, wheresoe'er it turn, thine eye reveals.
Stuck in the slime, they say: " Sullen we were
in the sweet air that 's gladdened by the sun,
bearing within us fumes of surliness;
we now are sullen in the swamp's black mire."
This hymn they gurgle down inside their throats,
because they cannot utter it with perfect speech.
  And so we circled round the filthy fen
a great arc 'tween the dry bank and the marsh,
our eyes intent on those that swallow mud;
and to a tower's foot we came at last.

INFERNO VIII

Cerchio Quinto. Incontinenza. Ira
Iracondi ed Accidiosi. Stige. La Città di Dite

Io dico, seguitando, che assai prima
che noi fossimo al piè dell' alta torre,
gli occhi nostri n' andàr suso alla cima,
per due fiammette che i' vedemmo porre, 4
ed un' altra da lungi render cenno
tanto, ch' appena il potea l' occhio tòrre.
Ed io mi volsi al Mar di tutto il senno; 7
dissi: " Questo che dice ? e che risponde
quell' altro foco ? e chi son quei che il fenno ? "
Ed egli a me: " Su per le sucide onde 10
già scorgere puoi quello che s'aspetta,
se il fumo del pantan nol ti nasconde."
Corda non pinse mai da sè saetta 13
che sì corresse via per l' aer snella,
com' io vidi una nave piccioletta
venir per l' acqua verso noi in quella, 16
sotto il governo d' un sol galeoto,
che gridava: " Or se' giunta, anima fella! "
" Flegiàs, Flegiàs, tu gridi a vòto " 19
disse lo mio Signore, " a questa volta!
Più non ci avrai, che sol passando il loto."

INFERNO VIII

The Fifth Circle. Intemperance in Indignation
The Wrathful and Sullen. Styx. The City of Dis

I say, continuing, that long before
we ever reached the lofty tower's foot,
our eyes had upward toward its summit turned,
because of two small flames we there saw placed,
and of another answering from so far,
that hardly could mine eyesight make it out.
Then to all wisdom's Sea I turned around,
and said: " What sayeth this ? and what replies
that other fire ? and who are they that made it ? "
And he to me: " Upon the filthy waves
thou canst already see what is expected,
unless the marsh's fog conceal it from thee."
Bowstring ne'er shot an arrow from itself,
that sped away so swiftly through the air,
as I beheld a slender little boat
come toward us through the water thereupon,
under the guidance of a single boatman,
who shouted: " Thou art caught now, wicked soul! "
" O Phlegyas, Phlegyas," said my Master then,
" this time thou criest out in vain! No longer
shalt thou have us, than while we cross the swamp."

Quale colui che grande inganno ascolta 22
che gli sia fatto, e poi se ne rammarca,
fecesi Flegiàs nell' ira accolta.
Lo Duca mio discese nella barca, 25
e poi mi fece entrare appresso lui;
e sol quand' io fui dentro, parve carca.
Tosto che il Duca ed io nel legno fui, 28
secando se ne va l' antica prora
dell' acqua più che non suol con altrui.
Mentre noi correvam la morta gora, 31
dinanzi mi si fece un pien di fango,
e disse: " Chi se' tu, che vieni anzi ora ? "
Ed io a lui: " S' io vegno, non rimango; 34
ma tu chi se', che sei sì fatto brutto ? "
Rispose: " Vedi che son un che piango."
Ed io a lui: " Con piangere e con lutto, 37
spirito maledetto, ti rimani!
ch' io ti conosco, ancor sie lordo tutto."
Allora stese al legno ambo le mani; 40
per che il Maestro accorto lo sospinse,
dicendo: " Via costà con gli altri cani! "
Lo collo poi con le braccia mi cinse, 43
baciommi il volto, e disse: " Alma sdegnosa,
benedetta colei che in te s' incinse!
Quei fu al mondo persona orgogliosa; 46
bontà non è che sua memoria fregi;
così s' è l'ombra sua qui furiosa.

CANTO VIII

Like one who listens to a great deceit
practiced upon him, and who then resents it,
so Phlegyas in his stifled wrath became.
My Leader then went down into the boat,
and had me enter after him; and only
when I was in it did it laden seem.
Soon as my Leader and I were in the boat,
the ancient prow goes on its way, and cuts
more water than with others is its wont.
While we were speeding through the stagnant trench,
one stood before me filled with mud, and said:
" Now who art thou, that comest ere thy time ? "
And I to him: " Even though I come, I stay not;
but who art thou, that art become so foul ? "
He answered: " As thou see'st, I 'm one who weeps."
Then I to him: " In sorrow and in grief
mayst thou, accursèd spirit, here remain,
for thee I know, all filthy though thou be! "
Then toward the boat he stretched out both his hands;
my wary Teacher, therefore, thrust him off,
saying: " Away there with the other dogs! "
And with his arms he then embraced my neck,
and kissed my face, and said: " Blessèd be she
who pregnant was with thee, indignant soul!
He was a haughty person in the world;
nor is there any goodness which adorns
his memory; hence his shade is furious here.

Quanti si tengon or lassù gran regi, 49
che qui staranno come porci in brago,
di sè lasciando orribili dispregi!"
Ed io: "Maestro, molto sarei vago 52
di vederlo attuffare in questa broda,
prima che noi uscissimo del lago."
Ed egli a me: "Avanti che la proda 55
ti si lasci veder, tu sarai sazio;
di tal desìo converrà che tu goda."
Dopo ciò poco vidi quello strazio 58
far di costui alle fangose genti,
che Dio ancor ne lodo e ne ringrazio.
Tutti gridavano: "A Filippo Argenti!" 61
e il Fiorentino spirito bizzarro
in sè medesmo si volgea co' denti.
Quivi il lasciammo, chè più non ne narro; 64
ma negli orecchi mi percosse un duolo,
per ch' io avanti intento l' occhio sbarro.
Lo buon Maestro disse: "Omai, figliuolo, 67
s' appressa la città che ha nome Dite,
co' gravi cittadin, col grande stuolo."
Ed io: "Maestro, già le sue meschite 70
là entro certo nella valle cerno
vermiglie, come se di foco uscite
fossero." Ed ei mi disse: "Il foco eterno, 73
ch' entro le affoca, le dimostra rosse,
come tu vedi in questo basso Inferno."

How many now up yonder think themselves
great kings, who here shall be like pigs in mire,
leaving behind them horrible contempt! "

And I said: " Teacher, I 'd be greatly pleased
to see him get a ducking in this broth,
before we issue from the marshy lake."

And he to me: " Thou shalt be satisfied
before the shore reveal itself to thee;
't is meet that thou enjoy a wish like that."

Soon after this I saw the muddy people
making such havoc of him, that therefor
I still give praise and render thanks to God.
They all were shouting: " At Filippo Argenti! "
the spirit of the wrathful Florentine
turning, meanwhile, his teeth against himself.

We left him there; of him I therefore tell
no more; but on mine ears there smote a wail,
hence I, intent ahead, unbar mine eyes.
The kindly Teacher said: " Now, son, at last
the town, whose name is Dis, is drawing near
with all its host of burdened citizens."

And I said: " Teacher, clearly I behold
its mosques already in that valley there,
vermilion, as if issuing out of fire."

And he to me: " The eternal fire within
which keeps them burning, maketh them look red,
as thou perceivest in this nether Hell."

Noi pur giugnemmo dentro all' alte fosse 76
che vallan quella terra sconsolata;
le mura mi parean che ferro fosse.
Non senza prima far grande aggirata, 79
venimmo in parte, dove il nocchier, forte,
" Uscite! " ci gridò, " qui è l' entrata."
Io vidi più di mille in su le porte 82
da' ciel piovuti, che stizzosamente
dicean: " Chi è costui, che, senza morte,
va per lo regno della morta gente ? " 85
E il savio mio Maestro fece segno
di voler lor parlar segretamente.
Allor chiusero un poco il gran disdegno, 88
e disser: " Vien tu solo, e quei sen vada,
che sì ardito entrò per questo regno.
Sol si ritorni per la folle strada; 91
provi, se sa; chè tu qui rimarrai,
che gli hai scorta sì buia contrada."
Pensa, Lettor, se io mi sconfortai 94
nel suon delle parole maledette;
ch' io non credetti ritornarci mai.
" O caro Duca mio, che più di sette 97
volte m' hai sicurtà renduta, e tratto
d' alto periglio che incontro mi stette,
non mi lasciar " diss' io, " così disfatto! 100
E sè il passar più oltre ci è negato,
ritroviam l'orme nostre insieme ratto."

CANTO VIII

Thereat we came inside the trenches deep,
which fortify that region comfortless;
to me its walls appeared to be of iron.
Not without going first a long way round,
we came to where the boatman cried aloud
to us: " Get out, for here the entrance is! "
More than a thousand o'er the gates I saw
of those that from the heavens had rained, who, vexed,
were saying: " Who is he, that, without death,
is going through the kingdom of the dead ? "
And my wise Teacher thereupon made signs
of wishing to have private talk with them.
Their great disdain they somewhat checked, and said:
" Come thou alone, and let him go his way,
who with such daring entered this domain.
Let him retrace alone his foolish road,
and try it, if he can; for thou shalt here
remain, that him so dark a land didst show."
Think, Reader, whether I lost heart on hearing
those cursèd words; for I did not believe
that I should e'er return on earth again.
" O my dear Leader, who hast made me safe
more than seven times, and extricated me
from serious dangers which I had to face,
forsake me not," said I, " when so undone!
If further progress be denied to us,
let us at once retrace our steps together."

E quel Signor, che lì m' avea menato, 103
mi disse: " Non temer; chè il nostro passo
non ci può tòrre alcun; da Tal n'è dato!
Ma qui m' attendi, e lo spirito lasso 106
conforta e ciba di speranza buona,
ch' io non ti lascerò nel mondo basso."
Così sen va, e quivi m' abbandona 109
lo dolce Padre, ed io rimango in forse;
chè il sì e il no nel capo mi tenzona.
Udir non potei quel che a lor porse; 112
ma ei non stette là con essi guari,
chè ciascun dentro a prova si ricorse.
Chiuser le porte que' nostri avversari 115
nel petto al mio Signor, che fuor rimase,
e rivolsesi a me con passi rari.
Gli occhi alla terra, e le ciglia avea rase 118
d' ogni baldanza, e dicea ne' sospiri:
" Chi m' ha negate le dolenti case ? "
Ed a me disse: " Tu, perch' io m' adiri, 121
non sbigottir, ch' io vincerò la prova,
qual ch' alla difension dentro s' aggiri.
Questa lor tracotanza non è nuova, 124
chè già l' usaro a men segreta porta,
la qual senza serrame ancor si trova.
Sovr' essa vedestù la scritta morta; 127
e già di qua da lei discende l' erta,
passando per li cerchi senza scorta,
Tal, che per lui ne fia la terra aperta." 130

CANTO VIII

That Lord then, who had brought me thither, said:
" Be not afraid; for none can take from us
our passage, since by such an One 't is given!
But thou, await me here, and with good hope
nourish and comfort thou thy weary soul,
for I 'll not leave thee in the nether world."

Thus goes his way, and there abandons me,
my tender Father, and I in doubt remain;
for Yes and No contend within my head.

I could not hear what he proposed to them;
but with them there he did not long remain,
for each in rivalry ran back within.
They closed the gates, those enemies of ours,
right in my Master's face, who stayed outside,
and walking with slow steps returned to me.
His eyes were downcast, and his eyebrows shorn
of all self-trust, and as he sighed he said:
" Who has forbidden me the homes of pain ? "

" Though I get angry, be not thou dismayed,"
he said to me, " for I shall win the fight,
whate'er defensive stir be made within.
This insolence of theirs is nothing new,
for at a gateway less concealed than this
they used it once, which still is lockless found.
Death's scroll thou sawest over it; and now
this side of it One such descends the slope,
crossing the rings unguided, that through him
the city will be opened unto us."

INFERNO IX

La Porta della Città di Dite
Cerchio Sesto. Eresia

Quel color che viltà di fuor mi pinse,
veggendo il Duca mio tornare in volta,
più tosto dentro il suo nuovo ristrinse.
Attento si fermò com' uom che ascolta; 4
chè l' occhio nol potea menare a lunga
per l' aer nero e per la nebbia folta.
" Pure a noi converrà vincer la punga," 7
cominciò ei, " se non . . . Tal ne s' offerse!
Oh, quanto tarda a me ch' altri qui giunga! "
Io vidi ben sì com' ei ricoperse 10
lo cominciar con l'altro che poi venne,
che fur parole alle prime diverse.
Ma nondimen paura il suo dir dienne, 13
perch' io traeva la parola tronca
forse a peggior sentenza ch' ei non tenne.
" In questo fondo della trista conca 16
discende mai alcun del primo grado,
che sol per pena ha la speranza cionca ? "
Questa question fec' io; e quei: " Di rado 19
incontra " mi rispose, " che di nui
faccia il cammino alcun per quale io vado.

INFERNO IX

The Gate of the City of Dis
The Sixth Circle. Heresy

The color cowardice brought out on me,
who saw my Leader coming back, the sooner
repressed in him his unaccustomed hue.
He stopped attentive like a man who listens;
because his eyesight could not lead him far
through the dark air, and through the heavy fog.
" Yet we must win the battle," he began,
" unless . . . One such did offer us herself!
Oh, how I long for some one to arrive! "
I well perceived how, when he overlaid
what he began to say by what came after,
that these were words that differed from the first.
But none the less his language gave me fear,
because I lent to his unfinished phrase
a meaning worse, perhaps, than he intended.
" Into this bottom of the dismal shell
doth any of that first grade e'er descend,
whose only penalty is hope cut off ? "
I asked this question. He replied to me:
" It seldom comes to pass that one of us
performs the journey whereupon I go.

Ver è che altra fiata quaggiù fui 22
congiurato da quella Erìton cruda,
che richiamava l' ombre a' corpi sui.
Di poco era di me la carne nuda, 25
ch' ella mi fece entrar dentro a quel muro,
per trarne un spirto del cerchio di Giuda.
Quell' è il più basso loco e il più oscuro, 28
e il più lontan dal ciel che tutto gira;
ben so il cammin; però ti fa' sicuro!
Questa palude che il gran puzzo spira, 31
cinge d' intorno la città dolente,
u' non potemo entrare omai senz' ira."
Ed altro disse, ma non l' ho a mente; 34
però che l' occhio m' avea tutto tratto
vèr l' alta torre alla cima rovente,
dove in un punto furon dritte ratto 37
tre Furie infernal di sangue tinte,
che membra femminili aveano ed atto,
e con idre verdissime eran cinte; 40
serpentelli e ceraste avean per crine,
onde le fiere tempie erano avvinte.
E quei, che ben conobbe le meschine 43
della Regina dell' eterno pianto,
" Guarda " mi disse, " le feroci Erine.
Questa è Megera dal sinistro canto; 46
quella che piange dal destro, è Aletto;
Tesìfone è nel mezzo "; e tacque a tanto.

'T is true that I was conjured once before
down here by magic of that wild Erìchtho,
who used to call shades back into their bodies.
My flesh had hardly been made bare of me,
when me she forced to enter yonder wall,
and thence withdraw a soul from Judas' ring.
That is the lowest and the darkest place,
and from the heaven that turns all things most distant;
well do I know the road; so be at rest!
This marsh, from which the mighty stench exhales,
girdles the woeful city round about,
which without wrath we cannot enter now."

And more he said, but I recall it not,
because mine eye had made me wholly heed
the glowing summit of the lofty tower,
where three infernal Furies stained with blood
had suddenly uprisen all at once,
having the members and the mien of women,
and girt with water-snakes of brightest green;
for hair they had small serpents and horned snakes,
wherewith their frightful temples were entwined.

And he, who well the handmaids of the Queen
of everlasting lamentation knew,
said unto me: "Behold the fierce Erìnyes!
This is Megaera here upon the left;
Alecto, she who weepeth on the right;
Tisìphonë's between." Thereat he ceased.

Con l' unghie si fendea ciascuna il petto; 49
batteansi a palme, e gridavan sì alto,
ch 'io mi strinsi al Poeta per sospetto.
" Venga Medusa! Sì 'l farem di smalto! " 52
gridavan tutte riguardando in giuso;
" mal non vengiammo in Teseo l' assalto."
" Volgiti indietro, e tieni il viso chiuso; 55
chè, se il Gorgòn si mostra, e tu il vedessi,
nulla sarebbe di tornar mai suso."
Così disse il Maestro; ed egli stessi 58
mi volse, e non si tenne alle mie mani,
che con le sue ancor non mi chiudessi.
O voi che avete gl' intelletti sani, 61
mirate la dottrina che s' asconde
sotto il velame degli versi strani!
E già venìa su per le torbid' onde 64
un fracasso d' un suon pien di spavento,
per cui tremavano ambedue le sponde,
non altrimenti fatto che d' un vento 67
impetuoso per gli avversi ardori,
che fier la selva, e senza alcun rattento
li rami schianta, abbatte e porta fuori; 70
dinanzi polveroso va superbo,
e fa fuggir le fiere e li pastori.
Gli occhi mi sciolse, e disse: "Or drizza il nerbo 73
del viso su per quella schiuma antica,
per indi ove quel fumo è più acerbo."

CANTO IX

Each with her nails was tearing at her breast;
they smote them with their hands, and cried so loud,
that to the Poet I drew close in dread.
" Now let Medusa come! We 'll turn him thus
to stone! " they all cried out, as down they looked;
" wrong were we not to punish Theseus' raid."
" Turn back, and close thine eyes, for should the
reveal itself, and thou behold the face, [Gorgon
there 'd be no more returning up above."
The Teacher thus: and turning me himself,
on my hands he did not so far rely,
as not to close mine eyes with his as well.
O ye in whom intelligence is sound,
heed carefully the teaching which lies hidden
beneath the veil of my mysterious lines!
There now was coming o'er the turbid waves
the uproar of a dread-inspiring sound,
because of which both shores were all aquake,
a noise like nothing other than a wind,
impetuous through opposing heats, which smites
a forest, and without the least restraint
shatters, lays low, and carries off its boughs;
dust-laden it goes proudly on its way,
and makes wild animals and shepherds flee.
He freed mine eyes, and said: " Direct thou now
thy keenest vision o'er that ancient scum,
to where that reeking smoke is most intense."

Come le rane innanzi alla nemica 76
biscia per l' acqua si dileguan tutte,
fin che alla terra ciascuna s' abbica;
vid' io più di mille anime distrutte 79
fuggir così dinanzi ad un, che al passo
passava Stige con le piante asciutte.
Dal volto rimovea quell' aer grasso, 82
menando la sinistra innanzi spesso;
e sol di quell' angoscia parea lasso.
Ben m' accors' io ch' egli era del Ciel Messo, 85
e volsimi al Maestro; e quei fe' segno
ch' io stessi cheto, ed inchinassi ad esso.
Ahi, quanto mi parea pien di disdegno! 88
Venne alla porta, e con una verghetta
l' aperse, che non ebbe alcun ritegno.
" O cacciati del Ciel, gente dispetta," 91
cominciò egli in su l' orribil soglia,
" ond' esta oltracotanza in voi s' alletta ?
Perchè ricalcitrate a quella Voglia, 94
a cui non puote il fin mai esser mozzo,
e che più volte v' ha cresciuta doglia ?
Che giova nelle Fata dar di cozzo ? 97
Cerbero vostro, se ben vi ricorda,
ne porta ancor pelato il mento e il gozzo."
Poi si rivolse per la strada lorda, 100
e non fe' motto a noi; ma fe' sembiante
d' uomo cui altra cura stringa e morda,

CANTO IX

As frogs before the hostile water-snake
scatter in all directions through the water,
till each is squatting huddled on the shore;
more than a thousand ruined souls I saw,
who thus from one were fleeing, who on foot,
but with dry feet, was passing over Styx.
That dense air he kept moving from his face
by often passing his left hand before him,
and only with that trouble weary seemed.
I well perceived he was a Messenger
from Heaven, and to my Teacher turned; with signs
he warned me to keep still, and bow before him.
Ah, how disdainful did he seem to me!
He reached the gate, and with a little wand
he opened it, for hindrance had he none.
"O people thrust from Heaven and held in scorn,"
upon the horrid threshold he began,
"whence dwells in you this overweening pride?
Why is it that ye kick against the Will,
from which its end can never be cut off,
and which hath more than once increased your pain?
Of what avail to butt against the Fates?
Your Cerberus, if ye remember well,
still sports for this a hairless chin and neck."
He then returned along the filthy road,
nor did he say a word to us; but looked
like one whom other cares constrain and gnaw,

che quella di colui che gli è davante; 103
e noi movemmo i piedi invèr la terra,
sicuri appresso le parole sante.
Dentro v' entrammo senza alcuna guerra; 106
ed io, ch' avea di riguardar desìo
la condizion che tal fortezza serra,
com' io fui dentro, l' occhio intorno invio; 109
e veggio ad ogni man grande campagna
piena di duolo e di tormento rio.
Sì come ad Arli, ove il Rodano stagna, 112
sì come a Pola presso del Quarnaro,
che Italia chiude, e suoi termini bagna,
fanno i sepolcri tutto il loco varo; 115
così facevan quivi d' ogni parte,
salvo che il modo v' era più amaro;
chè tra gli avelli fiamme erano sparte, 118
per le quali eran sì del tutto accesi,
che ferro più non chiede verun' arte.
Tutti gli lor coperchi eran sospesi, 121
e fuor n' uscivan sì duri lamenti,
che ben parean di miseri e d' offesi.
Ed io: " Maestro, quai son quelle genti, 124
che, seppellite dentro da quell' arche,
si fan sentire con sospir dolenti ? "
Ed egli a me: " Qui son gli eresiarche, 127
co' lor seguaci, d' ogni setta; e molto
più che non credi son le tombe carche.

than that of him who in his presence is;
then we with full assurance toward the town,
after those holy words, addressed our steps.
  We entered it without the least contention;
and I, who longed to look about and see
the state of those whom such a fortress holds,
when I was in it, cast mine eyes around,
and see on every side an ample plain,
with anguish and with awful torture filled.
  Even as at Arles, where marshy turns the Rhone,
or as at Pola near Quarnaro's gulf,
which bounds Italia, and her border bathes,
the sepulchres make all the ground uneven;
so likewise did they here on every side,
save that their nature was more bitter here;
for flames were spread about within the tombs,
whereby they glowed with such intensity,
that no art needeth greater heat for iron.
The lids of all of them were raised, and wails
so woeful issued thence, that of a truth
they seemed the wails of wretched, tortured men.
  " Teacher, what sort of people are those there,"
said I, " who, buried in those arc-like tombs,
make themselves heard by means of woeful sighs ? "
  " Arch-heretics are with their followers here "
said he, " of every sect, and far more laden
than thou believest are the sepulchers.

Simile qui con simile è sepolto,
e i monimenti son più e men caldi."
E poi ch' alla man destra si fu vòlto,
passammo tra i martìri e gli alti spaldi.

Here like with like is buried, and more hot
and less so are the monuments." Thereat,
when he had turned him to the right, we passed
between the woes and lofty bastioned walls.

INFERNO X

Cerchio Sesto. Eresia
Eretici

Ora sen va per uno stretto calle,
tra il muro della terra e li martìri,
lo mio Maestro, ed io dopo le spalle.
" O Virtù somma, che per gli empi giri 4
mi volvi," cominciai, " come a te piace,
parlami e satisfammi a' miei desiri.
La gente, che per li sepolcri giace, 7
potrebbesi veder ? Già son levati
tutti i coperchi, e nessun guardia face."
Ed egli a me: " Tutti saran serrati, 10
quando di Iosaffàt qui torneranno
coi corpi che lassù hanno lasciati.
Suo cimitero da questa parte hanno 13
con Epicuro tutti i suoi seguaci,
che l' anima col corpo morta fanno.
Però alla dimanda che mi faci 16
quinc' entro satisfatto sarai tosto,
ed al desìo ancor che tu mi taci."
Ed io: " Buon Duca, non tegno riposto 19
a te mio cor, se non per dicer poco;
e tu m' hai non pur mo a ciò disposto."

INFERNO X

The Sixth Circle. Heresy
Heretics

Now wends his way along a narrow path,
between the torments and the city's wall,
my Teacher and, behind his shoulders, I.
" O lofty Virtue," I began, " that leadst me
around the impious circles at thy pleasure,
converse with me and satisfy my wishes.
The people that are lying in the tombs,
could they be seen? For all the lids are raised,
it seems, and there is no one keeping guard."
And he to me: " They all will be locked in,
when from Jehoshaphat they here return
together with the bodies they have left
above. On this side have their burial-place
with Epicurus all his followers,
who claim that with the body dies the soul.
To the request, however, which thou makest
thou 'lt soon receive a due reply in here,
as also to the wish thou keepest from me."
And I: " Good Leader, I but keep my heart
concealed from thee, in order to speak little;
nor hast thou only now thereto disposed me."

" O Tósco, che per la città del foco 22
vivo ten vai così parlando onesto,
piacciati di restare in questo loco.
La tua loquela ti fa manifesto 25
di quella nobil patria natìo.
alla qual forse fui troppo molesto."
Subitamente questo suono uscìo 28
d'una dell' arche; però m'accostai,
temendo, un poco più al Duca mio.
Ed ei mi disse: " Volgiti; che fai ? 31
Vedi là Farinata che s' è dritto;
dalla cintola in su tutto il vedrai."
Io avea già il mio viso nel suo fitto; 34
ed ei s' ergea col petto e con la fronte,
come avesse lo Inferno in gran dispitto.
E l'animose man del Duca e pronte 37
mi pinser tra le sepolture a lui,
dicendo: " Le parole tue sien conte."
Com' io al piè della sua tomba fui, 40
guardommi un poco, e poi, quasi sdegnoso,
mi dimandò: " Chi fur li maggior tui ? "
Io, ch' era d' ubbidir desideroso, 43
non gliel celai, ma tutto gliel' apersi;
ond' ei levò le ciglia un poco in soso,
poi disse: " Fieramente furo avversi 46
a me ed a' miei primi ed a mia parte,
sì che per due fiate li dispersi."

CANTO X

" O Tuscan, thou that through the town of fire
dost go alive with such respectful speech,
in this place be thou pleased to stay thy steps.
Thy very language makes thee manifest
a native of that noble fatherland,
to which I was, perhaps, too great a bane."

All of a sudden issued forth these words
from one of those ark-tombs; hence I, in fear,
a little closer to my Leader drew.
And he said: " Turn around; what doest thou ?
See Farinata who has risen there;
thou 'lt see him wholly from his girdle up."

Already had I fixed mine eyes on his;
and he was standing up with chest and head
erect, as if he had great scorn for Hell.
My Leader then with bold and ready hands
pushed me between the sepulchers toward him,
saying: " Now let thy words be frank and clear."

When I was 'neath his tomb, he looked at me
awhile, and then, as though disdainfully,
he asked of me: " Who were thine ancestors ? "

And I, who was desirous to obey,
hid it not from him, but revealed it all;
whereat he slightly raised his brows, and said:
" So bitterly were they opposed to me,
and to mine ancestors, and to my party,
that I on two occasions scattered them."

" S' ei fur cacciati, ei tornàr d' ogni parte," 49
rispos' io lui, " l' una e l' altra fiata;
ma i vostri non appreser ben quell' arte."
Allor surse alla vista scoperchiata 52
un' ombra lungo questa infino al mento;
credo che s' era in ginocchie levata.
D' intorno mi guardò, come talento 55
avesse di veder s'altri era meco;
ma poi che il sospecciar fu tutto spento,
piangendo disse: " Se per questo cieco 58
carcere vai per altezza d' ingegno,
mio figlio ov' è ? e perchè non è teco ? "
Ed io a lui: " Da me stesso non vegno; 61
colui, che attende là, per qui mi mena,
forse cui Guido vostro ebbe a disdegno."
Le sue parole e il modo della pena 64
m' avean di costui già letto il nome;
però fu la risposta così piena.
Di sùbito drizzato gridò: " Come 67
dicesti ? Egli ebbe ? Non viv' egli ancora ?
Non fiere gli occhi suoi lo dolce lome ? "
Quando s' accorse d' alcuna dimora 70
ch' io faceva dinanzi alla risposta,
supin ricadde, e più non parve fuora.
Ma quell' altro magnanimo, a cui posta 73
restato m' era, non mutò aspetto,
nè mosse collo, nè piegò sua costa.

" If they were driven out," I answered him,
" from all directions they returned both times;
your people, though, have not well learned that art."
A shade then at the tomb's uncovered mouth
rose at his side as far up as his chin;
I think that he had risen upon his knees.
Round me he looked, as if he wished to see
whether some other one were with me there;
but when his doubt had wholly spent itself,
weeping he said: " If thou through this blind prison
dost go by reason of highmindedness,
where is my son ? and why is he not with thee ? "
And I to him: " I come not by myself;
he who is waiting yonder leads me here,
one whom, perhaps, your Guido held in scorn."
The nature of his torment and his words
had read this person's name to me already;
on this account was my reply so full.
Then of a sudden standing up, he cried:
" What saidst thou ? Held ? Is he not still alive ?
Doth not the sweet light strike upon his eyes ? "
When he perceived the short delay I made
before replying, down upon his back
he fell, nor outside showed himself again.
The other one, meanwhile, the great-souled man,
at whose request I stopped, changed not his looks,
nor did he move his neck or turn his side.

E " Se ", continuando al primo detto, 76
" s' egli han quell' arte " disse, " male appresa,
ciò mi tormenta più che questo letto.
Ma non cinquanta volte fia raccesa 79
la faccia della Donna che qui regge,
che tu saprai quanto quell' arte pesa.
E se tu mai nel dolce mondo regge, 82
dimmi, perchè quel popolo è sì empio
incontro a' miei in ciascuna sua legge ? "
Ond' io a lui: " Lo strazio e il grande scempio, 85
che fece l' Arbia colorata in rosso,
tali orazion fa far nel nostro tempio."
Poi ch' ebbe, sospirando, il capo scosso, 88
" A ciò non fui io sol," disse, " nè certo
senza cagion con gli altri sarei mosso;
ma fui io sol colà, dove sofferto 91
fu per ciascun di tòrre via Fiorenza,
colui che la difesi a viso aperto."
" Deh, se riposi mai vostra semenza," 94
pregai io lui, " solvetemi quel nodo,
che qui ha inviluppata mia sentenza.
E' par che voi veggiate, se ben odo, 97
dinanzi quel che il tempo seco adduce,
e nel presente tenete altro modo."
" Noi veggiam, come quei che ha mala luce, 100
le cose " disse, " che ne son lontano;
cotanto ancor ne splende il Sommo Duce.

And " If," continuing his previous words,
he said: " if they have badly learned that art,
far more doth that torment me than this bed.
And yet that Lady's face who ruleth here
shall not be lighted fifty times again,
ere thou shalt know how heavy that art is.
And so mayst thou return to the sweet world,
pray tell me why so pitiless toward mine
that people is in every law of theirs ? "

Whence I to him: " The havoc and great slaughter
which caused the Arbia to be colored red,
occasion such petitions in our church."

When, sighing, he had tossed his head, he said:
" In this thing I was not alone, nor surely
had I, without due cause, moved with the rest;
but I was yonder, where assent was given
by every one to do away with Florence,
the only one to openly defend her."

" So may your seed eventually repose,"
I begged of him, " untie for me, I pray,
the knot which has perplexed my thinking here.
It seems, if well I hear, that ye behold
beforehand that which time brings with itself,
while in the present ye do otherwise."

" We see," he said, " like one whose sight is poor,
things that are far from us; to that entent
the Highest Leader shines upon us still.

Quando s' appressano, o son, tutto è vano 103
nostro intelletto; e, s' altri nol ci apporta,
nulla sapem di vostro stato umano.
Però comprender puoi che tutta morta 106
fia nostra conoscenza da quel punto
che del futuro fia chiusa la porta."
Allor, come di mia colpa compunto, 109
dissi: " Or direte dunque a quel caduto,
che il suo nato è co' vivi ancor congiunto;
e s' io fui dianzi alla risposta muto, 112
fat' ei saper che il fei, perchè pensava
già nell' error che m' avete soluto."
E già il Maestro mio mi richiamava; 115
per ch' io pregai lo spirto più avaccio
che mi dicesse chi con lui stava.
Dissemi: " Qui con più di mille giaccio; 118
qua dentro è lo secondo Federico,
e il Cardinale; e degli altri mi taccio."
Indi s' ascose; ed io invèr l' antico 121
Poeta volsi i passi, ripensando
a quel parlar che mi parea nemico.
Egli si mosse; e poi, cosi andando, 124
mi disse: " Perchè sei tu sì smarrito ? "
Ed io gli satisfeci al suo dimando.
" La mente tua conservi quel ch' udito 127
hai contra te; " mi comandò quel Saggio,
" ed ora attendi qui! " e drizzò il dito.

When they approach, or are, our intellect
is wholly vain, and we, if others bring
no news, know nothing of your human state.
Hence thou canst understand that wholly dead
will be our knowledge from that moment on,
when closed shall be the gateway of the future."

Thereat, for I was grieved at my mistake,
I said: " You 'll therefore tell that fallen man
his son is dwelling with the living still;
and if in answering I was mute just now,
cause him to know it was because my thoughts
were struggling with the problem you have solved."

And now my Teacher was recalling me;
with greater haste I therefore begged the spirit
that he would tell me who was with him there.

He said: " With o'er a thousand here I lie;
the second Frederick and the Cardinal
are here within; I speak not of the rest."

He thereupon concealed himself; and I,
those words recalling which seemed hostile to me,
back toward the ancient Poet turned my steps.
The latter moved; and then, as on we went,
he said to me: " Why art thou so perplexed ? "
And him in what he asked I satisfied.

" Then let thy mind preserve," that Sage enjoined,
" what thou hast heard against thyself; pay now
attention here! " His finger then he raised.

“ Quando sarai dinanzi al dolce raggio
di Quella, il cui bell’ occhio tutto vede,
da lei saprai di tua vita il viaggio.”
Appresso volse a man sinistra il piede;
lasciammo il muro, e gimmo invèr lo mezzo
per un sentier ch’ ad una valle fiede,
che infin lassù facea spiacer suo lezzo.

" When in the sweet ray's presence thou shalt be
of Her whose lovely eyes see everything,
from her thou 'lt know the journey of thy life."
Thereafter to the left he turned his feet;
we left the wall, and toward the middle went
along a path which to a valley leads,
which even up there unpleasant made its stench.

INFERNO XI

Cerchio Sesto. Eresia
Distribuzione dei Dannati nell'Inferno

In su l' estremità d' un' alta ripa,
che facevan gran pietre rotte in cerchio,
venimmo sopra più crudele stipa;
e quivi, per l' orribile soperchio
del puzzo che il profondo abisso gitta,
ci raccostammo dietro ad un coperchio
d' un grande avello, ov' io vidi una scritta
che diceva: " Anastasio Papa guardo,
lo qual trasse Fotin della via dritta."
" Lo nostro scender conviene esser tardo,
sì che s' aùsi prima un poco il senso
al tristo fiato; e poi non fia riguardo."
Così il Maestro; ed io: " Alcun compenso "
dissi lui, " trova, che il tempo non passi
perduto." Ed egli: " Vedi che a ciò penso."
" Figliuol mio, dentro da cotesti sassi,"
cominciò poi a dir, " son tre cerchietti
di grado in grado, come quei che lassi.
Tutti son pien di spirti maledetti;
ma perchè poi ti basti pur la vista,
intendi come, e perchè son costretti.

INFERNO XI

The Sixth Circle. Heresy
The Distribution of the Damned in the Inferno

Upon the utmost verge of a high bank,
formed in a circle by great broken rocks,
we came upon a still more cruel pack;
and there, by reason of the horrible
excess of stench the deep abyss exhales,
for shelter we withdrew behind the lid
of a large tomb, whereon I saw a scroll
which said: " Pope Anastasius I contain,
whom out of the right way Photinus drew."
" Our going down from here must be delayed,
so that our sense may first get used a little
to this foul blast; we shall not mind it then."
The Teacher thus; and I: " Find thou therefor
some compensation, lest our time be lost."
And he to me: " See how I think of this."
" My son, within these rocks," he then began,
" are three small circles which, from grade to grade,
are similar to those thou leavest now.
Full of accursèd spirits are they all;
but that hereafter sight alone suffice thee,
hear how, and wherefore they are packed together.

D' ogni malizia, ch' odio in Cielo acquista, 22
  ingiuria è il fine, ed ogni fin cotale
  o con forza o con frode altrui contrista.
Ma perchè frode è dell' uom proprio male, 25
  più spiace a Dio; e però stan di sutto
  gli frodolenti, e più dolor gli assale.
De' violenti il primo cerchio è tutto; 28
  ma perchè si fa forza a tre persone,
  in tre gironi è distinto e costrutto.
A Dio, a sè, al prossimo si puòne 31
  far forza; dico in loro ed in lor cose,
  come udirai con aperta ragione.
Morte per forza e ferute dogliose 34
  nel prossimo si dànno; e nel suo avere,
  ruine, incendi e tollette dannose;
onde omicidi e ciascun che mal fiere, 37
  guastatori e predon, tutti tormenta
  lo giron primo per diverse schiere.
Puote uomo avere in sè man violenta 40
  e ne' suoi beni; e però nel secondo
  giron convien che senza pro si penta
qualunque priva sè del vostro mondo, 43
  biscazza e fonde la sua facultade,
  e piange là dove esser dee giocondo.
Puossi far forza nella Deitade, 46
  col cor negando e bestemmiando quella,
  e spregiando Natura e Sua Bontade;

CANTO XI

Of all wrong-doing which in Heaven wins hate
injustice is the end, and each such end
aggrieves by either violence or fraud.
But whereas fraud is man's peculiar evil,
God hates it most; therefore the fraudulent
are down below, and greater pain assails them.
All the first circle holds the violent;
but since against three persons force is used,
its shape divides it into three great rings.
Both against God, one's neighbor, and one 's self
may force be used; against themselves, I mean,
and what is theirs, as clearly shown thou 'lt hear.
By force both death and painful wounds are given
one 's neighbor, and thereby his property
is ruined, burned, and by extortions robbed;
the first ring, hence, torments in separate troops
all homicides and those that smite with malice,
spoilers of property and highway robbers.
Upon oneself may one lay violent hands,
and on one 's goods; hence in the second ring
must needs repentant be without avail
whoever of your world deprives himself,
gambles away and dissipates his means,
and weepeth there where he should joyful be.
'Gainst God may force be used, by wittingly
denying that He is, by blasphemy,
and by disprizing Nature and His Goodness;

e però lo minor giron suggella 49
del segno suo e Sodoma e Caorsa,
e chi, spregiando Dio, col cor favella.
La frode, ond' ogni coscienza è morsa, 52
può l'uomo usare in colui che in lui fida,
ed in quei che fidanza non imborsa.
Questo modo di retro par che uccida 55
pur lo vinco d' amor che fa Natura;
onde nel cerchio secondo s' annida
ipocrisìa, lusinghe e chi affattura, 58
falsità, ladroneccio e simonìa,
ruffian, baratti e simile lordura.
Per l' altro modo quell' amor s' obblìa, 61
che fa Natura, e quel ch' è poi aggiunto,
di che la fede spezial si cria;
onde nel cerchio minor, ov' è il punto 64
dell' universo in su che Dite siede,
qualunque trade, in eterno è consunto."
Ed io: " Maestro, assai chiara procede 67
la tua ragione, ed assai ben distingue
questo baratro e il popol che il possiede.
Ma dimmi: quei della palude pingue, 70
che mena il vento, e che batte la pioggia,
e che s' incontran con sì aspre lingue,
perchè non dentro dalla città roggia 73
son ei puniti, se Dio li ha in ira?
e se non li ha, perchè sono a tal foggia?"

and therefore with its mark the lesser ring
sealeth both Sodom and Cahors, and him
who, speaking from his heart, despises God.
  And fraud, whereby all consciences are bitten,
one may employ against a man who trusts him,
and 'gainst a man who storeth up no trust.
This latter kind of fraud would seem to kill
only the bond of love which Nature makes;
hence in the second circle make their nest
hypocrisy, and flatteries, and workers
of magic, coining, theft and simony,
panders and grafters, and such filth as these.
  In the other way forgotten is the love
which Nature makes, and that which afterward
is joined thereto, whence special trust is born;
hence in the smallest ring, where the universe
its center hath, and on which Dis is seated,
whoe'er betrays is spent eternally."
  "Teacher," said I, "thine argument proceeds
most lucidly, and full well classifies
this deep abyss and those that people it.
But tell me now: those of the muddy marsh,
those whom the wind drives, those the rain beats down,
and those that with such keen tongues meet each other,
why are n't they punished in the red-hot town,
if God be angry with them? and, if not,
why are they tortured in those several ways?"

Ed egli a me: " Perchè tanto delira " 76
disse, " l' ingegno tuo da quel che suole ?
ovver la mente tua altrove mira ?
Non ti rimembra di quelle parole 79
con le quai la tua Etica pertratta
le tre disposizion che il Ciel non vuole,
Incontinenza, Malizia e la matta 82
Bestialitade ? e come Incontinenza
men Dio offende e men biasimo accatta ?
Se tu riguardi ben questa sentenza, 85
e rechiti alla mente chi son quelli
che su di fuor sostengon penitenza,
tu vedrai ben perchè da questi felli 88
sien dipartiti, e perchè men crucciata
la Divina Vendetta li martelli."
" O Sol che sani ogni vista turbata, 91
tu mi contenti sì, quando tu solvi,
che, non men che saper, dubbiar m' aggrata.
Ancora un poco indietro ti rivolvi," 94
diss' io, " là dove di' che usura offende
la Divina Bontade, e il groppo solvi."
" Filosofia," mi disse, " a chi la intende, 97
nota non pure in una sola parte,
come Natura lo suo corso prende
dal Divino Intelletto e da sua Arte; 100
e, se tu ben la tua Fisica note,
tu troverai, non dopo molte carte,

And he to me: " Why doth thine intellect
wander so far from that which is its wont,
or doth thy mind intently gaze elsewhere ?
Hast thou no recollection of the words
with which thine Ethics treats extensively
the dispositions three which Heaven rejects,
Incontinence, and Malice, and insane
Bestiality, and how Incontinence
offends God least, and hence receives least blame ?
If thou consider this opinion well,
and then remember who those are above,
that outside undergo their punishment,
well shalt thou see why from these wretches here
they 're set apart, and why less wrathfully
Vengeance Divine is hammering on them there."

" O Sun that healest every troubled sight,
thou so contentest me when answering questions,
that doubt, no less than knowledge, pleases me.
Return a little further back," said I,
" to where thou sayest usury offends
Goodness Divine, and loose the tangled knot."

" Philosophy " said he to me, " points out
to him that understandeth it, and not
in one part only, that Nature takes her course
from the Intellect Divine, and from its Art;
and if thou note thy Physics carefully,
after not many pages shalt thou find

che l' arte vostra quella, quanto puote,
segue, come il maestro fa il discente;
sì che vostr' arte a Dio quasi è nipote.
Da queste due, se tu ti rechi a mente
lo Genesì dal principio, conviene
prender sua vita ed avanzar la gente.
E perchè l' usuriere altra via tiene,
per sè Natura, e per la sua seguace,
dispregia, poi che in altro pon la spene.
Ma seguimi oramai, chè il gir mi piace;
chè i Pesci guizzan su per l' orizzonta,
e il Carro tutto sovra il Coro giace,
e il balzo via là oltra si dismonta."

that your art follows that, as best it can,
as the disciple him who teaches; hence,
your art is grandchild, as it were, to God.
From these two things, if thou recall to mind
the first of Genesis, must people needs
obtain their livelihood, and progress make.
And as the usurer takes another course,
Nature both in herself and in her follower
he scorneth, since in something else he trusts.
  But follow me now, for I please to go;
because the Fishes o'er the horizon quiver,
and wholly over Caurus lies the Wain,
and one descends the bank much further on."

INFERNO XII

Cerchio Settimo. Girone Primo. Violenza contro il Prossimo. Omicidi e Guastatori. Flegetonte

Era lo loco, ove a scender la riva
venimmo, alpestro, e, per quel ch' ivi er' anco,
tal, ch' ogni vista ne sarebbe schiva.
Qual' è quella ruina, che nel fianco 4
di qua da Trento l'Adige percosse,
o per tremuoto o per sostegno manco;
chè da cima del monte, onde si mosse, 7
al piano è sì la roccia discoscesa,
ch' alcuna via darebbe a chi su fosse;
cotal di quel burrato era la scesa; 10
e in su la punta della rotta lacca
l' Infamia di Creti era distesa,
che fu concetta nella falsa vacca; 13
e quando vide noi, sè stesso morse,
sì come quei cui l' ira dentro fiacca.
Lo Savio mio invèr lui gridò: " Forse 16
tu credi che qui sia il duca d' Atene,
che su nel mondo la morte ti porse ?
Pàrtiti, bestia! chè questi non viene 19
ammaestrato dalla tua sorella,
ma vassi per veder le vostre pene."

INFERNO XII

The Seventh Circle. The First Ring. Violence against one's Fellow Man. Murderers and Spoilers. Phlegethon

The place, where to descend the bank we came,
was Alp-like, and, through what was also there,
such that all eyes would be repelled by it.
As is that downfall on the hither side
of Trent, which sidewise smote the Àdige,
through earthquake or through failure of support;
since from the mountain's summit, whence it moved
down to the plain, the rock is shattered so,
that it would yield a path for one above;
even such was the descent of that ravine;
and on the border of the broken bank
was stretched at length the Infamy of Crete,
who in the seeming heifer was conceived;
and when he saw us there he bit himself,
like one whom inward anger overcomes.
In his direction then my Sage cried out:
"Dost thou, perhaps, think Athens' duke is here,
who gave thee death when in the world above?
Begone, thou beast! for this man cometh not
taught by thy sister, but is going by,
in order to behold your punishments."

Qual è quel toro che si slaccia in quella
 che ha ricevuto già il colpo mortale,
 che gir non sa, ma qua e là saltella;
vid' io lo Minotauro far cotale;
 e quegli, accorto, gridò: " Corri al varco!
 mentre ch' è in furia, è buon che tu ti cale."
Così prendemmo via giù per lo scarco
 di quelle pietre, che spesso moviènsi
 sotto i miei piedi per lo nuovo carco.
Io gìa pensando; e quei disse: " Tu pensi
 forse a questa ruina, ch' è guardata
 da quell' ira bestial ch' io ora spensi.
Or vo' che sappi che l' altra fiata
 ch' io discesi quaggiù nel basso Inferno,
 questa roccia non era ancor cascata.
Ma certo poco pria, se ben discerno,
 che venisse Colui che la gran preda
 levò a Dite del cerchio superno,
da tutte parti l' alta valle feda
 tremò sì, ch' io pensai che l' universo
 sentisse amor, per lo qual è chi creda
più volte il mondo in Caos converso;
 ed in quel punto questa vecchia roccia
 qui ed altrove tal fece riverso.
Ma ficca gli occhi a valle; chè s' approccia
 la riviera del sangue, in la qual bolle
 qual che per violenza in altrui noccia."

As doth a bull, who from his leash breaks free
the moment he receives the mortal blow,
and cannot walk, but plunges here and there;
so doing I beheld the Minotaur;
and he, aware, cried out: " Run to the pass!
't is well that, while he rages, thou descend."
Thereat we made our way adown that heap
of fallen rocks, which often 'neath my feet
were moved, because of their unwonted load.
I went along in thought; and he: " Perchance
thou thinkest of this landslide, which is guarded
by that beast's anger which I quenched just now.
Now I would have thee know that, when down here
to nether Hell I came, that other time,
this mass of rock had not yet fallen down.
But certainly, if I remember well,
not long ere He arrived, who carried off
from Dis the highest circle's mighty prey,
on every side the deep and foul abyss
so trembled that I thought the universe
had felt the love, whereby, as some believe,
the world to Chaos hath been oft reduced;
and at that moment this old mass of rock
was thus, both here and elsewhere, overthrown.
But turn thine eyes down yonder now; for lo,
the stream of blood is drawing near to us,
wherein boils who by violence harms others."

O cieca cupidigia, o ira folle, 49
che sì ci sproni nella vita corta,
e nell' eterna poi sì mal c' immolle!
Io vidi un' ampia fossa in arco torta, 52
come quella che tutto il piano abbraccia,
secondo ch' avea detto la mia Scorta;
e, tra il piè della ripa ed essa, in traccia 55
correan Centauri armati di saette,
come solean nel mondo andare a caccia.
Vedendoci calar, ciascun ristette, 58
e della schiera tre si dipartiro
con archi ed asticciuole prima elette.
E l' un gridò da lungi: " A qual martìro 61
venite voi che scendete la costa ?
Ditel costinci; se non, l' arco tiro."
Lo mio Maestro disse: " La risposta 64
farem noi a Chiron costà di presso;
mal fu la voglia tua sempre sì tosta."
Poi mi tentò, e disse: " Quegli è Nesso, 67
che morì per la bella Deianira,
e fe' di sè la vendetta egli stesso;
e quel di mezzo, che al petto si mira, 70
è il gran Chirone, il qual nudrì Achille;
quell' altro è Folo, che fu sì pien d' ira.
D' intorno al fosso vanno a mille a mille, 73
saettando quale anima si svelle
del sangue più che sua colpa sortille."

CANTO XII

O blind cupidity, O foolish wrath,
that so dost in our short life goad us on,
and after, in the eternal, steep us thus!

I saw a wide moat curving in an arc,
and such that it embraces all the plain,
according as my Escort had informed me;
and in a file, between it and the bank,
Centaurs were running by, with arrows armed,
as in the world it was their wont to hunt.
On seeing us descend, they all stopped short,
and three of them detached them from the troop,
with bows and arrows they had chosen first.

And one cried from afar: " Ye that descend
the slope, to what pain are ye coming?
Tell it from there, or else I draw my bow."

My Teacher said: " Our answer will we give
to Chiron yonder, when we reach his side;
thus ever to thy harm was thy will rash."

He touched me then, and said: " That one is Nessus,
who died for lovely Dejanira's sake,
and who himself wrought vengeance for himself;
the middle one, who gazes at his breast,
is that great Chiron who brought up Achilles;
the other, Pholus, who so wrathful was.
They go by thousands round about the moat,
shooting each soul that from the blood emerges
further than its own sin allotted it."

Noi ci appressammo a quelle fiere snelle;
  Chiron prese uno strale, e con la cocca
  fece la barba indietro alle mascelle.
Quando s' ebbe scoperta la gran bocca,
  disse ai compagni: " Siete voi accorti
  che quel di retro move ciò ch' ei tocca ?
Così non soglion fare i piè dei morti."
  E il mio buon Duca, che già gli era al petto,
  ove le due nature son consorti,
rispose: " Ben è vivo, e sì soletto
  mostrargli mi convien la valle buia;
  necessità 'l conduce, e non diletto.
Tal si partì da cantare *alleluia*,
  che mi commise quest' ufficio novo;
  non è ladron, nè io anima fuia.
Ma per quella Virtù, per cui io movo
  li passi miei per sì selvaggia strada,
  danne un de' tuoi, a cui noi siamo a provo,
che ne dimostri là dove si guada,
  e che porti costui in su la groppa;
  chè non è spirto che per l'aer vada."
Chiron si volse in sulla destra poppa,
  e disse a Nesso: " Torna, e sì li guida,
  e fa' cansar, s' altra schiera v' intoppa."
Noi ci movemmo con la scorta fida
  lungo la proda del bollor vermiglio,
  ove i bolliti facean alte strida.

CANTO XII

To those swift-footed beasts we then drew near;
Chiron an arrow took, and with its notch
backward upon his jaws he pushed his beard.
When he had thus uncovered his great mouth,
he said unto his mates: " Are ye aware
that he who comes behind moves what he touches?
Yet dead men's feet are not thus wont to do."
And my good Leader, who now reached his breast,
where the two natures are together joined,
replied: " He lives indeed, and thus alone
must I needs show to him the dark abyss;
necessity is leading him, not pleasure.
One who withdrew from singing praise to God,
gave me this new commission; he is not
a highwayman, nor I a robber's soul.
But by the Power, through whom I move my steps
along so wild a road, bestow on us
one of thy troop, at whose side we may be,
and who may show us where one fords, and carry
this man upon his back, for he is not
a spirit who can travel through the air."
Upon his right breast Chiron turned, and said
to Nessus: " Turn around, and guide them thus,
and if another troop should meet you, cause it
to stand aside." Then we with this safe escort
skirted the edge of that red, boiling stream,
wherein the boiled were crying out aloud.

Io vidi gente sotto infino al ciglio;
e il gran Centauro disse: " Ei son tiranni
che dier nel sangue e nell' aver di piglio.
Quivi si piangon gli spietati danni;
quivi è Alessandro, e Dionisio fero
che fe' Cicilia aver dolorosi anni;
e quella fronte c' ha il pel così nero,
è Azzolino; e quell' altro, ch' è biondo,
è Obizzo da Esti, il qual per vero
fu spento dal figliastro su nel mondo."
Allor mi volsi al Poeta, e quei disse:
" Questi ti sia or primo, ed io secondo."
Poco più oltre il Centauro s' affisse
sopra una gente, che infino alla gola
parea che di quel bulicame uscisse.
Mostrocci un' ombra dall' un canto sola,
dicendo: " Colui fesse in grembo a Dio
lo cor che in sul Tamigi ancor si cola."
Poi vidi gente, che di fuor del rio
tenea la testa ed ancor tutto il casso;
e di costoro assai riconobb' io.
Così a più a più si facea basso
quel sangue, sì che cocea pur li piedi;
e quivi fu del fosso il nostro passo.
" Sì come tu da questa parte vedi
lo bulicame che sempre si scema,"
disse il Centauro, " voglio che tu credi

I saw some people in it to their brows.
" These tyrants are," the mighty Centaur said,
" who took to bloodshed and to plundering.
Here tears are shed because of heartless wrongs;
here Alexander is, and who for years
grieved Sicily, fierce Dionysius.
The brow which hath so black a head of hair,
is Azzolino; the other which is blond,
Obizzo of Este, who in truth was quenched
up in the world by his un-natural son."
I turned then toward the Poet, but he said:
" Be he now first to thee, and second I."

A little further on the Centaur stopped
over some people who, it seemed, emerged
out of that boiling river from their necks.
On one side there a lonely shade he showed us,
and said: " He yonder in God's bosom pierced
the heart, which still is honored on the Thames."

Then people I beheld who from the stream
held out their heads, and even all their chest;
and many did I recognize of these.
Thus shallower and shallower became
that blood, until it only cooked their feet;
here was the place for us to ford the ditch.

" Even as thou seest that the boiling stream
grows shallow more and more on this side here,"
the Centaur said, " I wish thee to believe

che da quest' altra a più a più giù prema
lo fondo suo, infin ch' ei si raggiunge
ove la tirannìa convien che gema.
La Divina Giustizia di qua punge
quell' Attila che fu flagello in terra,
e Pirro, e Sesto; ed in eterno munge
le lagrime, che col bollor disserra,
a Rinier da Corneto, a Rinier Pazzo,
che fecero alle strade tanta guerra."
Poi si rivolse, e ripassossi il guazzo.

that on this other side its bottom sinks
increasingly, until it joins the place
where it behooveth tyranny to groan.
Justice Divine is over here tormenting
that Attila who was a scourge on earth,
Pyrrhus, and Sextus; and forever milks
the tears, which with the boiling it unlocks,
from Rinier da Corneto and Rinier Pazzo,
who on the highroads waged so great a war."
He then turned back, and crossed the ford again.

INFERNO XIII

Cerchio Settimo. Girone Secondo. Violenza contro Sè
Suicidi e Scialacquatori

Non era ancor di là Nesso arrivato,
quando noi ci mettemmo per un bosco,
che da nessun sentiero era segnato.
Non frondi verdi, ma di color fosco; 4
non rami schietti, ma nodosi e involti;
non pomi v'eran, ma stecchi con tòsco.
Non han sì aspri sterpi nè si folti 7
quelle fiere selvagge, che in odio hanno
tra Cècina e Corneto i luoghi colti.
Quivi le brutte Arpìe lor nido fanno, 10
che cacciàr delle Stròfade i Troiani
con tristo annunzio di futuro danno.
Ale hanno late, e colli e visi umani; 13
piè con artigli, e pennuto il gran ventre;
fanno lamenti in su gli alberi strani.
E il buon Maestro: "Prima che più entre, 16
sappi che se' nel secondo girone,"
mi cominciò a dire, "e sarai, mentre
che tu verrai nell' orribil sabbione; 19
però riguarda ben, e sì vedrai
cose che torrìen fede al mio sermone."

INFERNO XIII

The Seventh Circle. The Second Ring. Violence against Oneself. Suicides and Squanderers

Not yet had Nessus reached the other side,
when we had set our steps within a wood,
which was not marked by any path whatever.
No green leaves there, but leaves of gloomy hue;
no smooth and straight, but gnarled and twisted, twigs;
nor was there any fruit, but poison-thorns.
No thickets rough and dense as these are owned
by those wild beasts, that hate the tilled estates
that lie between the Cécina and Corneto.
Herein those ugly Harpies make their nest,
who drove the Trojans from the Strophades,
with gloomy prophecies of future loss.
Wide wings they have, and human necks and faces;
their feet are clawed, and feathered their great bellies;
they utter wailings on the uncouth trees.
My kindly Teacher then began to say:
" Before thou enter any further, know
that in the second ring thou art, and wilt be,
until thou reach the horrid plain of sand;
hence look around thee well, and things thou 'lt see,
that from my words would take away belief."

Io sentìa da ogni parte traer guai, 22
e non vedea persona che il facesse;
per ch' io tutto smarrito m'arrestai.
Io credo ch' ei credette ch' io credesse 25
che tante voci uscisser tra que' bronchi
da gente che per noi si nascondesse.
Però disse il Maestro: " Se tu tronchi 28
qualche fraschetta d' una d' este piante,
li pensier c' hai si faran tutti monchi."
Allor porsi la mano un poco avante, 31
e colsi un ramicello da un gran pruno;
e il tronco suo gridò: " Perchè mi schiante ? "
Da che fu fatto poi di sangue bruno, 34
ricominciò a gridar: " Perchè mi scerpi ?
Non hai tu spirto di pietate alcuno ?
Uomini fummo, ed or sem fatti sterpi; 37
ben dovrebb' esser la tua man più pia,
se state fossim' anime di serpi."
Come d' un stizzo verde, ch' arso sia 40
dall' un de' capi, che dall' altro geme
e cigola per vento che va via;
sì della scheggia rotta usciva insieme 43
parole e sangue; ond' io lasciai la cima
cadere, e stetti come l' uom che teme.
" S' egli avesse potuto creder prima," 46
rispose il Savio mio, " anima lesa,
ciò c' ha veduto pur con la mia rima,

CANTO XIII

Moans I heard uttered upon every side,
but saw no person who might make them there;
hence, utterly confused, I checked my steps.
I think he thought I thought that all those voices
were uttered from among those thorny trunks
by people hiding there on our account.
The Teacher therefore said: "If thou break off
a little twig from any of these trees,
the thoughts thou hast will all be proven false."

I then stretched out my hand a little way,
and from a sturdy thorn-tree plucked a twig,
whereat its trunk cried out: "Why dost thou rend me?"
Then, after growing dark with blood, its cry
began again: "Why dost thou break me off?
Hast thou no spirit of compassion in thee?
Men were we once, and now are stocks become;
thy hand ought surely to have had more pity,
even if the souls of serpents we had been."

As from a fresh, green log, that at one end
is being burned, and at the other drips
and makes a hissing with the escaping air;
so from the broken twig together issued
both words and blood; I therefore dropped the end,
and stood dumbfounded, like a man who fears.

"Had he before been able to believe,
O wounded soul," replied my Sage to him,
"what in my verses only he has seen,

non averebbe in te la man distesa; 49
ma la cosa incredibile mi fece
indurlo ad opra che a me stesso pesa.
Ma dilli chi tu fosti, sì che, in vece 52
d' alcuna ammenda, tua fama rinfreschi
nel mondo su, dove tornar gli lece."
E il tronco: " Sì con dolce dir m' adeschi, 55
ch' io non posso tacere; e voi non gravi,
perch' io un poco a ragionar m' inveschi.
Io son colui che tenni ambo le chiavi 58
del cor di Federigo, e che le volsi,
serrando e disserrando, sì soavi,
che dal segreto suo quasi ogni uom tolsi; 61
fede portai al glorioso uffizio,
tanto ch' io ne perdei lo sonno e i polsi.
La meretrice che mai dall' ospizio 64
di Cesare non torse gli occhi putti,
morte comune e delle corti vizio,
infiammò contra me gli animi tutti; 67
e gl' infiammati infiammàr sì Augusto,
che i lieti onor tornàro in tristi lutti.
L' animo mio per disdegnoso gusto, 70
credendo con morir fuggir disdegno,
ingiusto fece me contra me giusto.
Per le nuove radici d' esto legno 73
vi giuro che giammai non ruppi fede
al mio signor, che fu d' onor sì degno!

he had not set his hand on thee; whereas
the thing's incredibility has made me
lead him to do what I myself regret.
But tell him who thou wast, that he, by way
of compensation, may refresh thy fame
up in the world, where he can still return."
The trunk: "With sweet words thou dost so entice me,
that I can not keep still; be not annoyed,
if I am tempted to a little talk.
I am the man who once held both the keys
of Frederick's heart, and he who turned them round
so gently, locking and unlocking it,
that most men from his secrets I withheld;
so faithful was I to my glorious charge,
that for its sake I lost both sleep and strength.
The courtesan who never turned away
her harlot eyes from Caesar's dwelling-place,
a common form of death and vice of courts,
'gainst me inflamed the minds of every one;
and those on fire inflamed Augustus so,
that my glad honors turned to wretched grief.
My mind, to vent its feelings of disdain,
and thinking to avoid disdain by death,
made me unjust against myself, the just.
By this tree's uncouth roots, I swear to you,
I never broke the faith I owed my lord,
who so deserving was of reverence!

E se di voi alcun nel mondo riede, 76
conforti la memoria mia, che giace
ancor del colpo che invidia le diede!"
Un poco attese, e poi: "Da ch' ei si tace," 79
disse il Poeta a me, "non perder l' ora;
ma parla e chiedi a lui, se più ti piace."
Ond' io a lui: "Dimandal tu ancora 82
di quel che credi che a me satisfaccia;
ch' io non potrei, tanta pietà m' accora!"
Perciò ricominciò: "Se l'uom ti faccia 85
liberamente ciò che il tuo dir prega,
spirito incarcerato, ancor ti piaccia
di dirne come l'anima si lega 88
in questi nocchi; e dinne, se tu puoi,
se alcuna mai da tai membra si spiega."
Allor soffiò lo tronco forte, e poi 91
si convertì quel vento in cotal voce:
"Brevemente sarà risposto a voi.
Quando si parte l' anima feroce 94
dal corpo ond' ella stessa s' è divelta,
Minòs la manda alla settima foce.
Cade in la selva, e non l' è parte scelta; 97
ma là dove Fortuna la balestra,
quivi germoglia come gran di spelta.
Surge in vermena ed in pianta silvestra; 100
l'Arpìe, pascendo poi delle sue foglie,
fanno dolore, ed al dolor finestra.

And to the world should one of you return,
let him assist my memory, which still
lies crushed beneath the blow which envy gave it!"
  A while he waited, then the Poet said:
" Since he is still, lose not thy chance; but speak,
and ask him other questions, if thou like."
  Whence I to him: " Ask thou again whate'er
thou thinkest satisfactory to me;
for I could not, such pity stirs my heart!"
  Hence he began again: " So may this man
do freely for thee what thy words request,
imprisoned spirit, may it please thee still
to tell us how within these knotted trunks
a soul is bound; and tell us, if thou canst,
if any from such limbs is ever freed."
  Thereat the trunk blew hard, and afterward
that wind was changed into the following words:
" Briefly shall a reply be made to you.
Whenever a wild spirit leaves the body,
from which itself hath torn itself away,
Minos commits it to the seventh ravine.
Into the wood it falls, nor is a place
allotted to it; but where Fortune hurls it,
there, like a grain of spelt, it germinates.
It grows into a sapling and wild tree;
the Harpies, feeding then upon its leaves,
cause pain to it, and for the pain a vent.

Come l' altre, verrem per nostre spoglie, 103
ma non però che alcuna sen rivesta;
chè non è giusto aver ciò ch' uom si toglie.
Qui le strascineremo, e per la mesta 106
selva saranno i nostri corpi appesi,
ciascuno al prun dell' ombra sua molesta."
Noi eravamo ancora al tronco attesi, 109
credendo ch' altro ne volesse dire,
quando noi fummo d' un romor sorpresi,
similemente a colui che venire 112
sente il porco e la caccia alla sua posta,
ch' ode le bestie e le frasche stormire.
Ed ecco due dalla sinistra costa, 115
nudi e graffiati, fuggendo sì forte
che della selva rompièno ogni rosta.
Quel dinanzi: "Ora accorri, accorri, morte!" 118
e l' altro, a cui pareva tardar troppo,
gridava: "Lano, sì non furo accorte
le gambe tue alle giostre del Toppo!" 121
E poi che forse gli fallìa la lena,
di sè e d' un cespuglio fece groppo.
Diretro a loro era la selva piena 124
di nere cagne, bramose e correnti
come veltri che uscisser di catena.
In quel che s' appiattò miser li denti, 127
e quel dilaceraro a brano a brano;
poi sen portàr quelle membra dolenti.

Like other spirits, for our spoils we 'll come,
though not that any be reclothed therewith;
for 't is not right to have what one casts off.
We 'll drag them with us here, and then our bodies
will all around the dismal wood be hung,
each on the thorn-tree of its hostile shade."

We still were giving heed unto the trunk,
believing that it wished to tell us more,
when we were startled by a sudden noise,
as likewise he is, who perceives a boar
and pack of hounds approach his hunting-post,
and hears the crashing of the beasts and boughs.

And lo, two on the left, who naked were
and scratched, and fled away so rapidly,
they shattered all the branches of the wood.
The one ahead: "Now hurry, hurry, death!"
and the other one, who thought himself too slow,
cried: "Lano, not so knowing were thy legs,
when running from Del Toppo's battle-jousts!"
And then, perhaps because of failing breath,
he there made of himself and of a bush
a group. The wood behind these two was full
of swarthy bitches, ravenous and fleet
as greyhounds are, when from their chains unleashed.
Into the one who crouched they set their teeth,
and tore him into pieces bit by bit;
they then made off with those his suffering limbs.

Presemi allor la mia Scorta per mano, 130
e menommi al cespuglio, che piangea,
per le rotture sanguinenti, invano.
" O Giacomo " dicea, " da Sant'Andrea, 133
che t' è giovato di me fare schermo ?
che colpa ho io della tua vita rea ? "
Quando il Maestro fu sopr' esso fermo, 136
disse: " Chi fosti, che per tante punte
soffi con sangue doloroso sermo ? "
Ed elli a noi: " O anime, che giunte 139
siete a veder lo strazio disonesto
c' ha le mie fronde sì da me disgiunte,
raccoglietele al piè del tristo cesto! 142
Io fui della città che nel Battista
mutò il primo padrone; ond' ei per questo
sempre con l' arte sua la farà trista; 145
e se non fosse che in sul passo d'Arno
rimane ancor di lui alcuna vista,
quei cittadin che poi la rifondarno 148
sopra il cener che d'Attila rimase,
avrebber fatto lavorare indarno.
Io fei giubbetto a me delle mie case." 151

Thereat my Escort took me by the hand,
and led me to the bush, which all in vain
out of its bleeding rents was shedding tears.
" O Giàcomo " it said, " da Sant'Andrea,
what boots it thee to make a screen of me ?
and how am I to blame for thy bad life ? "
When over him my Teacher stopped, he said:
" Who then wast thou, that through so many gashes
art blowing forth with blood such painful speech ? "
And he to us: " O spirits that have come
in time to see the unbecoming havoc,
which from me thus hath torn away my leaves,
collect them at the foot of my sad bush!
I to that town belonged, which for the Baptist
changed its first patron; wherefore he, for this,
will always make her mournful with his art;
and were it not that on the Arno's bridge
there lingers still some little glimpse of him,
those townsmen who rebuilt her afterward
over the ashes left by Attila,
had caused that work to be performed in vain.
I made myself a gibbet of my house."

INFERNO XIV

Cerchio Settimo. Girone Terzo
Violenza contro Dio. Bestemmiatori

Poi che la carità del natìo loco
mi strinse, raunai le fronde sparte,
e rendeile a colui ch' era già fioco.
Indi venimmo al fine, ove si parte 4
lo secondo giron dal terzo, e dove
si vede di Giustizia orribil arte.
A ben manifestar le cose nuove, 7
dico che arrivammo ad una landa
che dal suo letto ogni pianta rimove.
La dolorosa selva l' è ghirlanda 10
intorno, come il fosso tristo ad essa;
quivi fermammo i passi a randa a randa.
Lo spazzo era un' arena arida e spessa, 13
non d' altra foggia fatta che colei,
che fu da' piè di Caton già soppressa.
O vendetta di Dio, quanto tu dèi 16
esser temuta da ciascun che legge
ciò che fu manifesto agli occhi miei!
D' anime nude vidi molte gregge, 19
che piangean tutte assai miseramente,
e parea posta lor diversa legge.

INFERNO XIV

The Seventh Circle. The Third Ring
Violence against God. Blasphemers

Since love for my own native place constrained me,
I gathered up the scattered twigs and leaves,
and gave them back to him who now was weak.
Thence to the bound we came, where from the third
the second ring is severed, and wherein
a frightful form of Justice may be seen.
To manifest aright what here was new,
I say that we had reached a barren plain,
which from its bed removeth every plant.
The woeful wood is as a garland round it,
as round the former is the dismal moat;
there on its very edge we stayed our steps.
Its soil was of a dense and arid sand,
whose nature differed in no way from that,
which once was trodden by the feet of Cato.
Vengeance of God, how much by every one
thou oughtest to be feared, who readeth here
what to these eyes of mine was manifest!
Of naked souls I many flocks beheld,
who all wept very sorely, while on each
a different law appeared to be imposed.

Supin giaceva in terra alcuna gente;
alcuna si sedea tutta raccolta,
ed altra andava continuamente.
Quella che giva intorno era più molta;
e quella men che giaceva al tormento,
ma più al duolo avea la lingua sciolta.
Sopra tutto il sabbion d' un cader lento
piovean di foco dilatate falde,
come di neve in alpe senza vento.
Quali Alessandro in quelle parti calde
d' India vide sopra lo suo stuolo
fiamme cadere infino a terra salde;
per ch' ei provvide a scalpitar lo suolo
con le sue schiere, acciò che lo vapore
me' si stingueva mentre ch' era solo;
tale scendeva l' eternale ardore;
onde l' arena s' accendea, com' esca
sotto focile, a doppiar lo dolore.
Senza riposo mai era la tresca
delle misere mani, or quindi or quinci
iscotendo da sè l' arsura fresca.
Io cominciai: " Maestro, tu che vinci
tutte le cose, fuor che i demon duri,
che all' entrar della porta incontro uscìnci,
chi è quel grande, che non par che curi
l' incendio, e giace dispettoso e torto
sì, che la pioggia non par che il maturi ? "

A few lay on the ground upon their backs;
and some were seated cuddled up together,
while others moved about continually.
Most numerous were those that moved around,
and least so those that under torment lay,
but all the freer had their tongues to wail.
  Down on the whole great waste of sand there rained
with gentle fall dilated flakes of fire,
like flakes of snow that fall on windless Alps.
As were the flames which Alexander saw
in India's torrid regions, as they fell
upon his hosts, unbroken to the ground;
— and this he met, by ordering his troops
to trample on the soil, because the flames,
when single, were more easily put out —
even such descended here the eternal heat,
whereby the sand was set on fire, as tinder
is kindled under steel, to double pain.
And ever without resting was the dance
of wretched hands, that kept, now here, now there,
slapping away each latest burning flake.
  " Thou, Teacher," I began, " that conquerest all,
except the stubborn devils who came out
against us at the entrance of the gate,
who is that great one who seems not to mind
the fire, but lies there scornful and awry,
so that the rain seems not to ripen him ? "

E quel medesmo, che si fu accorto
ch' io dimandava il mio Duca di lui,
gridò: " Qual io fui vivo, tal son morto!
Se Giove stanchi il suo fabbro, da cui,
crucciato, prese la folgore acuta
onde l' ultimo dì percosso fui;
o s' egli stanchi gli altri a muta a muta
in Mongibello alla fucina negra,
chiamando: ' Buon Vulcano, aiuta, aiuta! ',
sì com' ei fece alla pugna di Flegra,
e me saetti con tutta sua forza,
non ne potrebbe aver vendetta allegra! "
Allora il Duca mio parlò di forza
tanto, ch' io non l' avea sì forte udito:
" O Capanèo, in ciò che non s'ammorza
la tua superbia, se' tu più punito;
nullo martìro, fuor che la tua rabbia,
sarebbe al tuo furor dolor compìto."
Poi si rivolse a me con miglior labbia,
dicendo: " Quel fu l' un de' sette regi
ch' assiser Tebe; ed ebbe e par ch' egli abbia
Dio in disdegno, e poco par che il pregi;
ma, come io dissi lui, li suoi dispetti
sono al suo petto assai debiti fregi.
Or mi vien dietro, e guarda che non metti
ancor li piedi nell' arena arsiccia,
ma sempre al bosco li ritieni stretti."

And that same one, who had observed that I
concerning him was questioning my Leader,
cried: "As I was alive, such am I dead!
If Jove should tire that smith of his, from whom,
in wrath, he took the pointed thunderbolt,
wherewith I smitten was that final day;
or should he tire the others, each in turn,
in Mongibello's smithy black with smoke,
by calling out: 'Help, help, good Vulcan, help!'
even as he did on Phlegra's battle-field;
and should he shoot at me with all his might,
no glad revenge would he obtain thereby!"

Thereat my Leader spoke with so much force,
that I had never heard him use the like:
"In that thine arrogance, O Capaneus,
is not extinguished, art thou all the more
chastised; no torment, saving thine own rage,
were for thy furious pride a fitting pain."

Then with a gentler mien he turned to me,
and said: "One of the seven kings was he,
who Thebes besieged; he held, and seems to hold
God in disdain, and little seems to prize Him;
but, as I told him, his own spitefulness
is fit enough adornment for his breast.
Now follow me, and see that thou meanwhile
set not thy feet upon the burning sand,
but to the thicket keep them ever close."

Tacendo, divenimmo là ove spiccia 76
fuor della selva un picciol fiumicello,
lo cui rossore ancor mi raccapriccia.
Quale del Bulicame esce ruscello, 79
che parton poi tra lor le peccatrici,
tal per l' arena giù sen giva quello.
Lo fondo suo ed ambo le pendici 82
fatt' eran pietra, e i margini da lato;
per ch' io m' accorsi che il passo era lici.
" Tra tutto l'altro ch' io t' ho dimostrato, 85
poscia che noi entrammo per la porta
lo cui sogliare a nessuno è negato,
cosa non fu dalli tuoi occhi scorta 88
notabile, com' è il presente rio,
che sopra sè tutte fiammelle ammorta."
Queste parole fur del Duca mio; 91
per che il pregai che mi largisse il pasto
di cui largito m' aveva il desìo.
" In mezzo mar siede un paese guasto," 94
diss' egli allora, " che s' appella Creta,
sotto il cui rege fu già il mondo casto.
Una montagna v' è, che già fu lieta 97
d' acque e di fronde, che si chiamò Ida;
ora è deserta, come cosa vieta.
Rea la scelse già per cuna fida 100
del suo figliuolo, e, per celarlo meglio,
quando piangea, vi facea far le grida.

CANTO XIV

In silence we went on, and came to where,
out of the wood a little stream spirts forth,
whose ruddy color makes me shudder still.
As from the Bulicàmë springs a brook,
which afterward the sinful women share,
even so went that one down across the sand.
Its bottom and both sides had turned to stone,
as also had the embankments on each side;
I hence perceived the crossing-place was there.
" Of all the other things which I have shown thee
since first we entered through the outer gate,
whose threshhold unto no one is denied,
nothing has ever by thine eyes been seen
as notable as is this present brook,
which deadens o'er itself all little flames."
These were my Leader's words; I therefore begged
that he would freely grant to me the food,
desire of which he had so freely given.
" Amid the sea there lies a wasted land,"
he told me thereupon, " whose name is Crete,
under whose king the world of old was pure.
There is a mountain there, which, happy once
with waters and green leaves, was Ida called;
't is now abandoned like a thing outworn.
Whilom as trusty cradle for her son
Rhea selected it, and when he wept,
to hide him better, caused a shouting there.

Dentro dal monte sta dritto un gran Veglio, 103
che tien vòlte le spalle invèr Damiata,
e Roma guarda sì come suo speglio.
La sua testa è di fin oro formata, 106
e puro argento son le braccia e il petto,
poi è di rame infino alla forcata;
da indi in giuso è tutto ferro eletto, 109
salvo che il destro piede è terra cotta,
e sta in su quel, più che in su l' altro, eretto.
Ciascuna parte, fuor che l' oro, è rotta 112
d' una fessura che lagrime goccia,
le quali, accolte, foran quella grotta.
Lor corso in questa valle si diroccia; 115
fanno Acheronte, Stige e Flegetonta;
poi sen van giù per questa stretta doccia
infin là dove più non si dismonta; 118
fanno Cocito; e qual sia quello stagno,
tu lo vedrai; però qui non si conta."
Ed io a lui: "Se il presente rigagno 121
si deriva così dal nostro mondo,
perchè ci appar pur a questo vivagno?"
Ed egli a me: "Tu sai che il loco è tondo, 124
e, tutto che tu sii venuto molto
pure a sinistra, giù calando al fondo,
non sei ancor per tutto il cerchio vòlto; 127
per che, se cosa n' apparisce nuova,
non dee addur maraviglia al tuo volto."

Within that mountain stands a great Old Man,
who holds his shoulders toward Damiata turned,
and who, as at his mirror, looks at Rome.
His head is formed of finest gold, his arms
and breast are of the purest silver, then,
as far as to his loins, he 's made of brass;
all chosen iron is he down from there,
save that baked clay his right foot is, and straighter
he stands on that, than on the other foot.
Each of these parts, except the golden one,
is broken by a cleft, whence trickle tears,
which, when collected, perforate that cave.
From rock to rock they course into this vale;
then Acheron with Styx and Phlegethon
they form, and through this narrow duct descend
as far as where one goes no further down;
they form Cocytus there; and what that pool
is like, thou 'lt see; hence here it is not told.
  And I to him: " If thus this present stream
has from our world descended, why alone
on this ring's edge hath it appeared to us ? "
  And he: " Thou knowest that the place is round,
and though a long way thou hast gone already,
e'er to the left descending toward the bottom,
through the whole circle thou hast not yet gone;
wherefore, if aught that 's new appear to us,
it should not bring amazement to thy face."

Ed io ancor: " Maestro, ove si trova 130
Flegetonta e Letè? Chè dell' un taci,
e l' altro di' che si fa d' esta piova."
" In tutte tue question certo mi piaci;" 133
rispose, " ma il bollor dell' acqua rossa
dovea ben solver l' una che tu faci.
Letè vedrai, ma fuor di questa fossa, 136
là ove vanno l' anime a lavarsi,
quando la colpa pentuta è rimossa."
Poi disse: " Omai è tempo da scostarsi 139
dal bosco; fa' che diretro a me vegne;
li margini fan via, che non son arsi;
e sopra loro ogni vapor si spegne." 142

And I again: " But where are Phlegethon
and Lethe, Teacher ? For, of this one silent,
thou say'st the other of this rain is made."
And he replied: " Thou certainly dost please me
in all thy questions, but the red stream's boiling
ought surely to have answered one of them.
Lethe thou 'lt see, but there, outside this cave,
whither souls go to wash themselves, when once
their sin, repented of, has been removed."
And then he said: " It now is time for us
to leave the wood; see that thou follow me;
the banks, which are not burned, afford a path;
and up above them every flame is quenched."

INFERNO XV

Cerchio Settimo. Girone Terzo
Violenza contro Natura. Sodomiti

Ora cen porta l'un de' duri margini;
e il fumo del ruscel di sopra aduggia
sì, che dal foco salva l'aqua e gli argini.
Quale i Fiamminghi tra Guizzante e Bruggia, 4
temendo il fiotto che vèr lor s'avventa,
fanno lo schermo, perchè il mar si fuggia;
e quale i Padovan lungo la Brenta, 7
per difender lor ville e lor castelli,
anzi che Chiarentana il caldo senta;
a tale imagine eran fatti quelli, 10
tutto che nè sì alti nè sì grossi,
qual che si fosse, lo maestro fèlli.
Già eravam dalla selva rimossi 13
tanto, ch' io non avrei visto dov'era,
perch' io indietro rivolto mi fossi,
quando incontrammo d'anime una schiera, 16
che venìan lungo l'argine, e ciascuna
ci riguardava, come suol da sera
guardar l'un l'altro sotto nuova luna; 19
e sì vèr noi aguzzavan le ciglia,
come vecchio sartor fa nella cruna.

INFERNO XV

The Seventh Circle. The Third Ring
Violence against Nature. Sodomites

One of the hard embankments bears us now,
and overhead the brook's mist shades them so,
that from the fire it saves the stream and banks.
Such bulwarks as, to keep the sea away,
the Flemings make between Witsand and Bruges,
through fearing lest the high-tide break upon them;
and as the Paduans make along the Brenta,
their villages and strongholds to defend,
ere Chiarentana feel the summer heat;
in such a way were those embankments made,
although the master did not make them there
so high or thick, whoe'er he may have been.
So far we were already from the wood,
that I could not have seen just where it was,
even had I turned around to look behind,
when we a band of spirits met, who came
along the bank, each one of whom looked hard
at us, as in the evening one is wont
to look at people, when the moon is new;
and toward us they were knitting close their brows,
as an old tailor at his needle's eye.

Così adocchiato da cotal famiglia, 22
fui conosciuto da un, che mi prese
per lo lembo e gridò: “ Qual maraviglia! ”
Ed io, quando il suo braccio a me distese, 25
ficcai gli occhi per lo cotto aspetto
sì, che il viso abbruciato non difese
la conoscenza sua al mio intelletto; 28
e chinando la mia alla sua faccia,
risposi: “ Siete voi qui, ser Brunetto ? ”
E quegli: “ O figliuol mio, non ti dispiaccia 31
se Brunetto Latini un poco teco
ritorna indietro, e lascia andar la traccia.”
Io dissi a lui: “ Quanto posso, ven preco; 34
e se volete che con voi m’asseggia,
faròl, se piace a costui; chè vo seco.”
“ O figliuol,” disse, “ qual di questa greggia 37
s’arresta punto, giace poi cent’ anni
senz’ arrostarsi, quando il foco il feggia.
Però va’ oltre; io ti verrò a’ panni, 40
e poi rigiugnerò la mia masnada,
che va piangendo i suoi eterni danni.”
Io non osava scender della strada 43
per andar par di lui; ma il capo chino
tenea, com’ uom che reverente vada.
Ei cominciò: “ Qual fortuna o destino 46
anzi l’ultimo dì quaggiù ti mena,
e chi è questi che mostra il cammino ? ”

CANTO XV

When by that gathering I had thus been eyed,
one of them, who had recognized me, seizing
my garment's hem, exclaimed: " How wonderful! "
  And I, when toward me he had stretched his arm,
fastened upon his roasted face mine eyes,
so that, though blistered, it did not prevent
mine intellect from recognizing him;
and downward having bent my face toward his,
I answered him: " Are you here, Ser Brunetto ? "
  And that one: " O my son, be not displeased
should Brunetto Latini a little way
turn back with thee, and let the troop go on."
  " I beg you to with all my power; " said I,
" and if you 'd have me sit with you, I will,
if it please that one; for with him I go."
  " O son," he said, " whoever of this herd
stands still at all, lies prone a hundred years,
nor shields himself when smitten by the fire.
Therefore go on; I 'll follow at thy skirts,
and then I 'll join again my company,
which goes bewailing its eternal loss."
  I dared not from the path descend, to go
upon his level there; but held my head
bowed down, like one who walks in reverence.
  And he began: " What fortune or what fate
before thy last day leadeth thee down here,
and who is he that showeth thee the way ? "

" Lassù di sopra in la vita serena " 49
rispos' io lui, " mi smarrì' in una valle,
avanti che l'età mia fosse piena.
Pur ier mattina le volsi le spalle; 52
questi m'apparve, tornand' io in quella,
e riducemi a ca' per questo calle."
Ed egli a me: " Se tu segui tua stella, 55
non puoi fallire a glorioso porto,
se ben m'accorsi nella vita bella;
e s' io non fossi sì per tempo morto, 58
veggendo il Cielo a te così benigno,
dato t'avrei all'opera conforto.
Ma quell' ingrato popolo maligno, 61
che discese di Fiesole ab antico,
e tiene ancor del monte e del macigno,
ti si farà, per tuo ben far, nemico; 64
ed è ragion, chè tra li lazzi sorbi
si disconvien fruttare al dolce fico.
Vecchia fama nel mondo li chiama orbi, 67
gente avara, invidiosa e superba;
da' lor costumi fa' che tu ti forbi!
La tua fortuna tanto onor ti serba, 70
che l'una parte e l'altra avranno fame
di te; ma lungi fia dal becco l'erba.
Faccian le bestie Fiesolane strame 73
di lor medesme, e non tocchin la pianta,
se alcuna surge ancora in lor letame,

I answered him: "When in the life serene
up yonder, in a vale I lost my way,
before my age had rounded out its noon.
Thereon I turned my back but yestermorn;
this one, as I returned to it, appeared
to me, and o'er this path now leads me home."
And he to me: "If thine own star thou follow,
thou canst not fail to reach a glorious port,
if in the lovely life I judged aright;
and had I not so prematurely died,
I, seeing Heaven so well disposed toward thee,
had given thee comfort in thy work. But that
ungrateful, wicked people, which of old
came down from Fièsolë, and which e'en now
smacks of the mountain and of hard grey stone,
for thy well-doing shall become thy foe;
and rightly, for among the acid sorbs
it is not fitting that sweet figs bear fruit.
An old fame in the world proclaims them blind,
a greedy, envious, overweening folk;
see to it that thou cleanse thee from their ways!
Thy fortune hath in store for thee such honor,
that either party shall be hungry for thee;
but distant from the goat shall be the grass.
Let, then, the beasts of Fièsolë make litter
with their own selves, nor let them touch the plant,
if on their dungheap any burgeon still,

in cui riviva la semente santa
di quei Roman che vi rimaser, quando
fu fatto il nido di malizia tanta!"
"Se fosse tutto pieno il mio dimando,"
risposi lui, "voi non sareste ancora
dell'umana natura posto in bando;
chè in la mente m' è fitta, ed or m' accora,
la cara e buona imagine paterna
di voi, quando nel mondo ad ora ad ora
m' insegnavate come l'uom s'eterna;
e quant' io l'abbia in grado, mentre vivo
convien che nella mia lingua si scerna.
Ciò che narrate di mio corso scrivo,
e serbolo a chiosar con altro testo
a Donna che saprà, se a lei arrivo.
Tanto vogl' io che vi sia manifesto,
pur che mia coscienza non mi garra,
che alla Fortuna, come vuol, son presto.
Non è nuova agli orecchi miei tale arra;
però giri Fortuna la sua rota
come le piace, e il villan la sua marra!"
Lo mio Maestro allora in su la gota
destra si volse indietro, e riguardommi;
poi disse: "Bene ascolta chi la nota."
Nè pertanto di men parlando vommi
con ser Brunetto, e dimando chi sono
li suoi compagni più noti e più sommi.

in which the sacred seed may live again
of those old Romans who remained therein,
when of such wickedness the nest was made!"
"If perfectly fulfilled had been my prayer,"
I then replied to him, "you had not yet
been banished from the natural life of man;
for in my mind is fixed, and stirs e'en now
my heart, that dear and kind paternal face
you showed, when in the world from time to time
you taught me how man makes himself eternal;
and how much gratitude I feel for this,
must, while I live, be in my words perceived.
What of my course you tell, I write, and keep,
with other texts, for a Lady to explain,
who can, if ever I attain to her.
I only wish that this be clear to you,
that I, if but my conscience chide me not,
am ready for whatever Fortune wills.
Not new unto mine ears is such reward;
hence, as she lists, let Fortune turn her wheel,
and let the country clown his mattock ply!"
Thereat my Teacher over his right cheek
turned back, and looked at me; and then he said:
"He listens well, who giveth heed to this."
Nor speaking less do I, on this account,
go on with Ser Brunetto, asking who
his fellows were, of greatest note and rank.

Ed egli a me: "Saper d'alcuno è buono; 103
degli altri fia laudabile tacerci,
chè il tempo sarìa corto a tanto suono.
In somma sappi che tutti fur cherci 106
e letterati grandi e di gran fama,
d'un peccato medesmo al mondo lerci.
Priscian sen va con quella turba grama, 109
e Francesco d'Accorso anche; e vedervi,
se avessi avuto di tal tigna brama,
colui potèi che dal Servo de' servi 112
fu trasmutato d'Arno in Bacchiglione,
dove lasciò li mal protesi nervi.
Di più direi; ma il venir e il sermone 115
più lungo esser non può, però ch' io veggio
là surger nuovo fumo dal sabbione.
Gente vien, con la quale esser non deggio; 118
sìati raccomandato il mio *Tesoro*,
nel quale io vivo ancora; e più non cheggio."
Poi si rivolse, e parve di coloro 121
che corrono a Verona il drappo verde
per la campagna; e parve di costoro
quegli che vince, non colui che perde. 124

And he to me: 'T is well to know of some;
our silence on the rest will merit praise,
for short the time were for so long a talk.
Know then, in brief, that clerics were they all,
and mighty men of letters of great fame,
soiled by the self same sin when in the world.
And with that sad crowd yonder Priscian goes,
and Francis of Accorso, too; and him,
if thou hadst had a longing for such scurf,
thou couldst have seen there, whom the servants' Servant
changed from the Arno to the Bacchigliònë,
where he behind him left his ill-strained nerves.
I 'd speak of more; but I can come and talk
no further, for a new dust-cloud I see
rising o'er yonder from the sandy plain.
People, with whom I must not be, are coming;
let my *Tesoro,* in which I 'm still alive,
be recommended thee; I ask no more."

Then round he turned, and seemed to be of those
who at Verona run across the meadow
to win the green cloth; and of these he seemed
not he who loses, but the one who wins.

INFERNO XVI

Cerchio Settimo. Girone Terzo
Violenza contro Natura. Sodomiti

Già era in loco ove s'udìa il rimbombo
dell'acqua che cadea nell'altro giro,
simile a quel che l'arnie fanno rombo;
quando tre ombre insieme si partiro, 4
correndo, d'una torma che passava
sotto la pioggia dell'aspro martìro.
Venìan vèr noi, e ciascuna gridava: 7
" Sòstati tu, che all'abito ne sembri
essere alcun di nostra terra prava! "
Ahimè, che piaghe vidi ne' lor membri, 10
recenti e vecchie, dalle fiamme incese!
Ancor men duol, pur ch' io me ne rimembri.
Alle lor grida il mio Dottor s'attese; 13
volse il viso vèr me, e " Or aspetta! "
disse, " A costor si vuole esser cortese;
e se non fosse il foco che saetta 16
la natura del loco, io dicerei
che meglio stesse a te, che a lor, la fretta."
Ricominciàr, come noi ristemmo, ei 19
l'antico verso; e quando a noi fur giunti,
fenno una rota di sè tutti e trei.

INFERNO XVI

The Seventh Circle. The Third Ring
Violence against Nature. Sodomites

I now was where the booming of the water,
which fell into the following round, was heard
like the dull, buzzing sound which bee-hives make;
when three shades separated from a group,
which 'neath the rain's tormenting punishment
was passing by, and ran along together.
Toward us they came, and each of them cried out:
" Stop, thou, that by thy garb dost seem to us
a citizen of our corrupted town! "
Alas, what wounds I saw upon their limbs,
both old and recent, by the flames burnt in!
It pains me still but to remember them.
My Leader, giving heed to these their cries,
turned his face round toward me, and said: " Now wait!
To those men yonder courtesy is due;
and, were not for the fire, which, arrow-like,
the nature of the place shoots forth, I 'd say
that haste were more becoming thee than them."
And they, when we had stopped, began again
their old refrain; and after they had reached us,
all three of them made of themselves a wheel.

Qual sogliono i campion far nudi ed unti,
avvisando lor presa e lor vantaggio,
prima che sien tra lor battuti e punti;
così, rotando, ciascuno il visaggio
drizzava a me, sì che contrario al collo
faceano i piè continuo viaggio.
E " Se miseria d'esto loco sollo
rende in dispetto noi e nostri preghi,"
cominciò l'uno, " e il tinto aspetto e brollo,
la fama nostra il tuo animo pieghi
a dirne chi tu se', che i vivi piedi
così sicuro per lo Inferno freghi.
Questi, l'orme di cui pestar mi vedi,
tutto che nudo e dipelato vada,
fu di grado maggior che tu non credi.
Nepote fu della buona Gualdrada;
Guido Guerra ebbe nome, ed in sua vita
fece col senno assai e con la spada.
L'altro, che appresso me la rena trita,
è Tegghiaio Aldobrandi, la cui voce
nel mondo su dovrìa esser gradita.
Ed io, che posto son con loro in croce,
Iacopo Rusticucci fui; e certo
la fiera moglie più ch'altro mi nuoce."
S' io fossi stato dal foco coperto,
gittato mi sarei tra lor di sotto,
e credo che il Dottor l'avrìa sofferto.

CANTO XVI

As champions oiled and nude are wont to do,
when looking for an advantageous grip,
before they come to giving blows and wounds;
thus, as he wheeled, each turned his face toward me,
so that his feet continuous journey made
in opposite direction to his neck.

And one began: " Even if the wretched nature
of this soft place, and our burned, shrivelled faces
bring us and our requests into contempt,
still let our reputation bend thy mind
to tell us who thou art, that dost so safely
rub on the soil of Hell thy living feet.
He, in whose footprints thou dost see me tread,
was, though he go both nude and hairless now,
of higher rank then thou believest him.
He was the grandson of the good Gualdrada;
his name was Guido Guerra, and when alive,
his wisdom and his sword accomplished much.
The other, who behind me treads the sand,
Tegghiàio Aldobrandi is, whose voice
should have been welcomed in the world above.
And I, who with them am tormented here,
Iàcopo Rusticucci was; and surely
my shrewish wife than aught else hurts me more."

If I had been protected from the fire,
I would have lept into their midst below,
and I believe my Leader had allowed it.

Ma perch' io mi sarei bruciato e cotto, 49
vinse paura la mia buona voglia,
che di loro abbracciar mi facea ghiotto.
Poi cominciai: " Non dispetto, ma doglia 52
la vostra condizion dentro mi fisse
tanto, che tardi tutta si dispoglia,
tosto che questo mio Signor mi disse 55
parole, per le quali io mi pensai
che, qual voi siete, tal gente venisse.
Di vostra terra sono; e sempre mai 58
l'opra di voi e gli onorati nomi
con affezion ritrassi ed ascoltai.
Lascio lo fele, e vo pei dolci pomi 61
promessi a me per lo verace Duca;
ma fino al centro pria convien ch' io tomi."
" Se lungamente l'anima conduca 64
le membra tue," rispose quegli allora,
" e se la fama tua dopo te luca,
cortesia e valor di' se dimora 67
nella nostra città sì come suole,
o se del tutto se n'è gita fuora;
chè Guglielmo Borsiere, il qual si duole 70
con noi per poco, e va là coi compagni,
assai ne cruccia con le sue parole."
" La gente nuova e i sùbiti guadagni 73
orgoglio e dismisura han generata,
Fiorenza, in te, sì che tu già ten piagni! "

But since I should have burned and baked myself,
fear was victorious over my good will,
which made me eager to embrace them there.
  I then began: " Your state impressed within me
not scorn, but so much pain, that only late
will all of it entirely disappear,
as soon as this my Lord said words to me,
because of which I thought within myself
that there were people coming such as you.
Of your own town am I, and evermore
have I your doings and your honored names
related, and heard mentioned, with regard.
I leave the gall, and for the sweet fruit go,
which my veracious Leader promised me;
but to the center must I first descend."
  " So may thy spirit lead thy members long,"
the former thereupon replied to me,
" and, after thou art gone, thy fame be bright,
tell me if courtesy and worth abide
within our town, as they were wont to do,
or whether they have wholly gone from it;
for Guglielmo Borsierë, who but newly
has been in pain with us, and with our mates
goes yonder, grieves us greatly with his words."
  " The people newly come, and sudden gains,
have bred in thee such pride and such excess,
that, Florence, thou art even now in pain ! "

Così gridai con la faccia levata;
e i tre, che ciò inteser per risposta,
guatàr l'un l'altro, come al ver si guata.
" Se l'altre volte sì poco ti costa "
risposer tutti, " il satisfare altrui,
felice te, che sì parli a tua posta!
Però, se campi d'esti lochi bui,
e torni a riveder le belle stelle,
quando ti gioverà dicere ' Io fui ',
fa' che di noi alla gente favelle! "
Indi rupper la rota, ed a fuggirsi
ale sembiàr le gambe loro snelle.
Un *amen* non sarìa potuto dirsi
tosto così, com'ei furo spariti;
per che al Maestro parve di partirsi.
Io lo seguiva; e poco eravam iti,
che il suon dell'acqua n'era sì vicino,
che, per parlar, saremmo appena uditi.
Come quel fiume, c' ha proprio cammino
prima da Monte Veso invèr levante,
dalla sinistra costa d'Apennino,
che si chiama Acquacheta suso, avante
che si divalli giù nel basso letto,
ed a Forlì di quel nome è vacante,
rimbomba là sopra San Benedetto
dell'Alpe, per cadere ad una scesa,
ove dovrìa per mille esser ricetto;

Thus with uplifted face I cried; whereat
the three, who this as answer understood,
looked at each other, as one looks at truth.
  " If satisfying others other times
cost thee so little, happy thou, that thus
at thy sweet will dost speak ! " they all replied.
" Hence, — so mayst thou, from these dark places saved,
return to see the lovely stars again, —
when saying ' I was there ' shall do thee good,
see that thou tell the people about us."
They then broke up their wheel, and in their flight
it seemed as if their nimble legs were wings.
  Amen could not have been as quickly said,
as they then disappeared; my Teacher, therefore,
thought it advisable for us to leave.
  I followed him, and not far had we gone,
before the water's noise was so near by,
that, had we spoken, we had not been heard.
  And as the stream, which is the first that eastward
from Monte Veso takes a separate course
upon the left slope of the Apennines,
and which above is Acquacheta called,
before it flows into its lowly bed,
and at Forlì is of that name deprived,
booms loud, because of falling o'er a cliff
above San Benedetto of the Alp,
where for a thousand there should refuge be;

così, giù d'una ripa discoscesa, 103
trovammo risonar quell'acqua tinta,
sì che in poc' ora avrìa l'orecchia offesa.
Io aveva una corda intorno cinta, 106
e con essa pensai alcuna volta
prender la Lonza alla pelle dipinta.
Poscia che l'ebbi tutta da me sciolta, 109
sì come il Duca m'avea comandato,
porsila a lui aggroppata e ravvolta.
Ond' ei si volse invèr lo destro lato, 112
ed alquanto di lungi dalla sponda
la gittò giuso in quell'alto burrato.
" E pur convien che novità risponda " 115
dicea fra me medesmo, " al nuovo cenno
che il Maestro con l'occhio sì seconda."
Ahi, quanto cauti gli uomini esser denno 118
presso a color, che non veggon pur l'opra,
ma per entro i pensier miran col senno!
Ei disse a me: " Tosto verrà di sopra 121
ciò ch' io attendo, e che il tuo pensier sogna;
tosto convien ch' al tuo viso si scopra."
Sempre a quel ver c' ha faccia di menzogna 124
dee l'uom chiuder le labbra quant' ei puote,
però che senza colpa fa vergogna;
ma qui tacer nol posso; e per le note 127
di questa Commedìa, Lettor, ti giuro,
s' elle non sien di lunga grazia vote,

even thus, as o'er a precipice it fell,
we found that colored water roaring so,
that very soon it would have hurt our ears.

I had a cord around about me girt,
wherewith I once had thought that I could capture
the Leopard with the brightly colored hide.
When from me I had wholly loosened it,
even as my Leader had commanded me,
I coiled it up and held it out to him.
Thereat upon his right he turned around,
and hurled it to some distance from the edge
down into that profound and dark abyss.

" Surely some strange new thing must needs reply "
said I within myself, " to this strange signal,
which with his eye my Teacher follows thus."

Ah, with what caution men should deal with those,
who see not only what is done by others,
but with their wisdom see into their thoughts!

He said to me: " What I am waiting for,
and what thy thought now dreams, will soon come up;
soon to thy vision will it be revealed."

E'er to a truth that hath a falsehood's face
ought one to close his lips as best he can,
for, though one faultless be, it brings him shame;
but I can not suppress it here; hence, Reader,
even by the verses of this Comedy,
so may they not be void of lasting favor,

ch' io vidi per quell' aer grosso e scuro
 venir nuotando una figura in suso,
 maravigliosa ad ogni cor sicuro,
sì come torna colui che va giuso
 talora a solver àncora, ch' aggrappa
 o scoglio od altro che nel mar è chiuso,
che in su si stende e da piè si rattrappa.

CANTO XVI

I swear to thee, that through that coarse, dark air
I saw a shape, which would have chilled with wonder
however brave a heart, come swimming up,
as he returns, who, going down at times
to clear an anchor clinging to a reef,
or aught else lying hidden in the sea,
above extends, and draweth in below.

INFERNO XVII

Cerchio Settimo. Girone Terzo
Violenza contro l'Arte. Usurai

" Ecco la fiera con la coda aguzza,
che passa i monti, e rompe i muri e l' armi;
ecco colei che tutto il mondo appuzza! "
Sì cominciò lo mio Duca a parlarmi; 4
ed accennolle che venisse a proda,
vicino al fin de' passeggiati marmi.
E quella sozza imagine di froda 7
sen venne, ed arrivò la testa e il busto;
ma in su la riva non trasse la coda.
La faccia sua era faccia d'uom giusto, 10
tanto benigna avea di fuor la pelle;
e d'un serpente tutto l'altro fusto.
Due branche avea pilose infin l'ascelle; 13
lo dosso e il petto ed ambedue le coste
dipinte avea di nodi e di rotelle.
Con più color, sommesse e soprapposte, 16
non fèr mai drappo Tartari nè Turchi,
nè fur tai tele per Aragne imposte.
Come talvolta stanno a riva i burchi, 19
che parte sono in acqua e parte in terra;
e come là tra li Tedeschi lurchi

INFERNO XVII

The Seventh Circle. The Third Ring
Violence against Art. Usurers

" Behold the wild beast with the pointed tail,
which, crossing mountains, breaks through walls and
behold who sickens all the world with stench!" [armor;
My Leader thus began to speak to me,
and signalled to it to approach the edge,
near where the marble we had traversed ended.
And that foul image of deceit came on,
and landed on the bank its head and chest;
but o'er the edge it drew not up its tail.
Its face was as the face of a just man,
so pleasing outwardly was its complexion;
the body of a serpent all the rest.
Two paws it had, all hairy to the arm-pits;
its back and breast, as well as both its sides,
were painted o'er with snares and wheel-like shields.
Ne'er with more colors in its woof and warp
did Turks or Tartars manufacture cloth,
nor by Arachnne were such webs designed.
As flat-boats sometimes lie upon the shore,
in water partly, partly on the land;
and as among the greedy Germans yonder,

lo bivero s' assetta a far sua guerra; 22
così la fiera pessima si stava
su l' orlo che, di pietra, il sabbion serra.
Nel vano tutta sua coda guizzava, 25
torcendo in su la venenosa forca,
che, a guisa di scorpion, la punta armava.
Lo Duca disse: " Or convien che si torca 28
la nostra via un poco infino a quella
bestia malvagia che colà si corca."
Però scendemmo alla destra mammella, 31
e dieci passi femmo in su lo stremo,
per ben cessar la rena e la fiammella;
e quando noi a lei venuti semo, 34
poco più oltre veggio in su la rena
gente seder propinqua al loco scemo.
Quivi il Maestro: " Acciò che tutta piena 37
esperienza d'esto giron porti,"
mi disse, " va', e vedi la lor mena.
Li tuoi ragionamenti sian là corti; 40
mentre che torni, parlerò con questa,
che ne conceda i suoi omeri forti."
Così ancor su per la strema testa 43
di quel settimo cerchio tutto solo
andai, ove sedea la gente mesta.
Per gli occhi fuori scoppiava lor duolo; 46
di qua, di là soccorrìen con le mani,
quando a' vapori, quando al caldo suolo.

the beaver seats himself to wage his war;
so lay that worst of beasts upon the edge
which closes in the sandy plain with stone.
All of its tail was quivering in the void,
and twisting upward its envenomed fork,
which like a scorpion's weapon armed its tip.
"Our path must turn aside a little now,"
my Leader said to me, "until we reach
that wicked beast reclining over there."
Around our right breast, therefore, we went down,
and took ten paces on the very edge,
thus surely to avoid both sand and fire;
and after we had come to it, I saw,
upon the sand a little further on,
some people sitting near the precipice.
My Teacher then: "That thou mayst take with thee
a full experience of this ring, go on,
and see the nature of the life they lead.
There be thy conversation brief; meanwhile,
till thou return, I 'll talk with this wild beast,
that its strong shoulders may be yielded us."
Thus further on, along the outer edge
of that seventh circle, all alone I went,
to where the melancholy people sat.
Out of their eyes their woe was bursting forth;
first here, then there, they helped them with their hands,
now from the flames, now from the heated soil.

Non altrimenti fan di state i cani,
or col ceffo, or col piè, quando son morsi
o da pulci o da mosche o da tafani.
Poi che nel viso a certi gli occhi porsi,
ne' quali il doloroso foco casca,
non ne conobbi alcun; ma io m' accorsi
che dal collo a ciascun pendea una tasca,
che avea certo colore e certo segno,
e quindi par che il loro occhio si pasca.
E com' io riguardando tra lor vegno,
in una borsa gialla vidi azzurro,
che d' un leone avea faccia e contegno.
Poi, procedendo di mio sguardo il curro,
vidine un' altra, come sangue rossa,
mostrando un' oca bianca più che burro.
Ed un, che d'una scrofa azzurra e grossa
segnato avea lo suo sacchetto bianco,
mi disse: " Che fai tu in questa fossa ?
Or te ne va'; e perchè se' vivo anco,
sappi che il mio vicin Vitaliano
sederà qui dal mio sinistro fianco.
Con questi Fiorentin son Padovano;
spesse fiate m' intronan gli orecchi,
gridando: ' Vegna il cavalier sovrano,
che recherà la tasca co' tre becchi! ' "
Qui distorse la bocca, e di fuor trasse
la lingua, come bue che il naso lecchi.

Not otherwise do dogs in summer-time,
now with their paws, and with their muzzles now,
whene'er by flees, or flies, or gadflies bitten.
  When on the face of some I set mine eyes,
on whom the woeful fire is falling there,
I knew not one of them; but I perceived
that from the neck of each there hung a pouch,
which had a certain color and design,
wherewith their eyes appeared to feed themselves.
And as I, looking, came into their midst,
azure upon a yellow pouch I saw,
which had the form and semblance of a lion.
Then, as my gaze continued on its course,
another I beheld, as red as blood,
exhibiting a goose more white than butter.
  And one of them, who had his small white pouch
emblazoned with an azure pregnant sow,
said to me: " What dost thou in this our ditch ?
Now go thy way; and since thou livest still,
know that my fellow townsman, Vitaliano,
will sit beside me here upon my left.
I, with these Florentines, a Paduan am,
and very frequently they stun my ears
by shouting: " Let the sovereign knight arrive,
who 'll bring with him the pocket with three beaks! ' "
Herewith his mouth he twisted, sticking out
his tongue, as doth an ox that licks its nose.

Ed io, temendo no 'l più star crucciasse 76
lui che di poco star m' avea ammonito,
tornai mi indietro dall'anime lasse.
Trovai lo Duca mio ch' era salito 79
già sulla groppa del fiero animale,
e disse a me: " Or sie forte ed ardito!
Omai si scende per sì fatte scale; 82
monta dinanzi, ch' io voglio esser mezzo,
sì che la coda non possa far male."
Qual è colui c' ha sì presso il riprezzo 85
della quartana, c' ha già l'unghie smorte,
e trema tutto, pur guardando il rezzo;
tal divenn' io alle parole pòrte; 88
ma vergogna mi fe' le sue minacce,
che innanzi a buon signor fa servo forte.
Io m' assettai in su quelle spallacce; 91
sì volli dir, ma la voce non venne
com' io credetti: " Fa' che tu m' abbracce! "
Ma esso, che altra volta mi sovvenne 94
ad altro forte, tosto ch' io montai,
con le braccia m' avvinse e mi sostenne;
e disse: " Gerion, muoviti omai! 97
Le rote larghe e lo scender sia poco;
pensa la nuova soma che tu hai."
Come la navicella esce del loco 100
indietro indietro, sì quindi si tolse;
e poi ch' al tutto si sentì a giuoco,

CANTO XVII

And I, afraid lest any longer stay
might anger him who warned me to be brief,
turned from those weary spirits back again.
  I found my Leader, who had climbed already
upon the back of that fierce animal,
and said to me: " Now be thou strong and bold!
By stairs like these shall we descend hereafter;
climb thou in front, for midst I wish to be,
so that the tail may do no injury."
  Like one with quartan-fever's chill so near,
that pale already are his finger nails,
and that, but looking at the shade, he shudders;
such at the words he uttered I became;
but that shame made its threats to me, which renders
a servant strong when in a good lord's presence.
As on those horrid shoulders I sat down,
I wished to tell him: " See that thou embrace me! "
my voice, however, came not as I thought.
  But he, who succoured me at other times
and other straights, as soon as I was up,
encircled and sustained me with his arms;
and then he said: " Now, Geryon, move thou on!
Wide be thy wheels, and gradual thy descent;
bethink thee of the unwonted load thou hast."
  As from its mooring place a little boat
backs slowly out, even so did he withdraw;
and when he wholly felt himself in play,

là ov' era il petto, la coda rivolse; 103
e quella tesa, come anguilla, mosse,
e con le branche l'aere a sè raccolse.
Maggior paura non credo che fosse 106
quando Fetòn abbandonò li freni,
per che il ciel, come pare ancor, si cosse;
nè quando Icaro misero le reni 109
sentì spennar per la scaldata cera,
gridando il padre a lui: " Mala via tieni! ",
che fu la mia, quando vidi ch'io era 112
nell' aer d' ogni parte, e vidi spenta
ogni veduta, fuor che della fiera.
Ella sen va nuotando lenta lenta; 115
rota e discende, ma non me n' accorgo,
se non ch' al viso e di sotto mi venta.
Io sentìa già dalla man destra il gorgo 118
far sotto noi un orribile stroscio;
per che con gli occhi in giù la testa sporgo.
Allor fu' io più timido allo scoscio, 121
però ch' io vidi fuochi e sentii pianti;
ond' io tremando tutto mi raccoscio.
E vidi poi, chè nol vedea davanti, 124
lo scendere e il girar per li gran mali
che s' appressavan da diversi canti.
Come il falcon ch' è stato assai sull' ali, 127
che, senza veder logoro o uccello,
fa dire al falconiere: " Oimè, tu cali! ",

to where his breast had been, he turned his tail,
and moved the latter, stretched out like an eel,
while with his paws he gathered in the air.
  I do not think that there was greater fear
when Phaëthon let go his horses' reins,
whereby, as still appears, the sky was burned;
nor yet when wretched Icarus perceived
his back unfeathering through the melting wax,
while, calling him, his father cried: "Thou hold'st
an evil course!" than mine was, when I saw
that I was in the air on every side,
and gone the sight of all things save the beast.
  The latter, swimming, slowly wends his way,
wheels and descends, but I perceive it not,
save by the wind below and in my face.
The waterfall I now heard on the right,
making a horrid roar beneath us; hence,
I outward thrust my head with eyes turned down.
More fearful of the abyss I then became,
for fires I now beheld, and wailings heard;
hence, trembling, I clung closer with my thighs.
And then, for I perceived it not before,
by the great torments which on divers sides
drew near, I saw our wheeling and descent.
  Even as a falcon long upon the wing,
which, without seeing lure or game-bird, makes
the falconer say: "Alas, thou comest down!"

discende lasso onde si mosse snello,
  per cento rote, e da lungi si pone
  dal suo maestro, disdegnoso e fello;
così ne pose al fondo Gerione
  a piè a piè della stagliata ròcca;
  e, discarcate le nostre persone,
si dileguò come da corda cocca.

descendeth weary, through a hundred rings,
whence he had swiftly started, and alights
far from his lord in angry sullenness;
so likewise Geryon set us down below,
close to the bottom of the rough-hewn rock;
and, of our persons rid, as fast as flies
an arrow from a bowstring, sped away.

INFERNO XVIII

Cerchio Ottavo. Frode. Bolgia Prima. Ruffiani e Seduttori. Bolgia Seconda. Adulatori e Meretrici

Luogo è in Inferno, detto Malebolge,
tutto di pietra e di color ferrigno,
come la cerchia che d' intorno il volge.
Nel dritto mezzo del campo maligno 4
vaneggia un pozzo assai largo e profondo,
di cui *suo loco* dicerò l'ordigno.
Quel cinghio che rimane, adunque, è tondo 7
tra il pozzo e il piè dell'alta ripa dura,
ed ha distinto in dieci valli il fondo.
Quale, dove per guardia delle mura 10
più e più fossi cingon li castelli,
la parte dov' ei son, rende figura;
tale imagine quivi facean quelli; 13
e come a tai fortezze dai lor sogli
alla ripa di fuor son ponticelli;
così da imo della roccia scogli 16
movìen, che ricidean gli argini e i fossi
infino al pozzo che i tronca e raccògli.
In questo loco, della schiena scossi 19
di Gerion, trovammoci; e il Poeta
tenne a sinistra, ed io retro mi mossi.

INFERNO XVIII

The Eighth Circle. Fraud. The First Trench. Pandars and Seducers. The Second Trench. Flatterers and Prostitutes

A place there is in Hell, called Malebolgë,
wholly of stone, and of an iron hue,
as is the round wall which encircles it.
Right in the midst of its malicious field
yawneth a well exceeding wide and deep,
of whose construction, in its place, I 'll speak.
Round, therefore, is the girdle which remains
between the well and that hard, high wall's base,
and ten great trenches subdivide its bed.
As is the appearance which, where many moats
encircle castles for the walls' protection,
the section where they are presents;
such was the one those trenches furnished here;
and just as in such fortresses small bridges
stretch from their threshholds to the outmost bank;
so crags ran from the bottom of the cliff
across the banks and trenches to the well,
which, gathering them together, cuts them off.
In this place, then, we found ourselves, when dropped
from Geryon's back; the Poet thereupon
held to the left, and I behind him moved.

Alla man destra vidi nuova pièta, 22
nuovi tormenti e nuovi frustatori,
di che la prima bolgia era repleta.
Nel fondo erano ignudi i peccatori; 25
dal mezzo in qua ci venìan verso il volto,
di là con noi, ma con passi maggiori;
come i Roman, per l'esercito molto, 28
l'anno del Giubileo, su per lo ponte
hanno a passar la gente modo còlto,
che dall'un lato tutti hanno la fronte 31
verso il Castello, e vanno a Santo Pietro;
dall'altra sponda vanno verso il monte.
Di qua, di là, su per lo sasso tetro 34
vidi demon cornuti con gran ferze,
che li battean crudelmente di retro.
Ahi, come facean lor levar le berze 37
alle prime percosse! Già nessuno
le seconde aspettava, nè le terze.
Mentr' io andava, gli occhi miei in uno 40
furo scontrati; ed io sì tosto dissi:
"Di già veder costui non son digiuno."
Perciò a figurarlo i piedi affissi; 43
e il dolce Duca meco si ristette,
ed assentì ch' alquanto indietro gissi.
E quel frustato celarsi credette, 46
bassando il viso, ma poco gli valse;
ch' io dissi: "Tu che l'occhio a terra gette,

CANTO XVIII

Upon the right side I beheld new cause
for sympathy, new pains, and scourgers new,
wherewith the first trench was completely filled.
Down at its bottom naked were the sinners;
this side the middle facing us they came,
beyond it with us, but with quicker steps;
means such as those which at the Jubilee
the Romans took, because of its great throng,
to have the people pass across the bridge,
who toward the Castle all on one side face,
and toward Saint Peter's go their way; while all
move toward the mountain on the other edge.
This side and that, upon the dark, stone floor,
horned demons with great scourges I beheld,
who from behind were fiercely whipping them.
Ah, how they caused them to lift them up their heels,
when by the first blows smitten! Certainly
none waited for the second, or the third.
While I was going on, mine eyes were met
by one of them; and instantly I said:
" I fast not from a previous sight of him."
To make him out I therefore stayed my feet;
and, having stopped with me, my gentle Leader
assented to my going back a little.
That scourged one thought that he could hide himself
by looking down, but little it availed him;
for " Thou, that castest down thine eyes," said I,

se le fazion che porti non son false,
Venedico se' tu Caccianimico;
ma che ti mena a sì pungenti salse ? "
Ed egli a me: " Mal volentier lo dico;
ma sforzami la tua chiara favella,
che mi fa sovvenir del mondo antico.
Io fui colui che la Ghisolabella
condussi a far la voglia del Marchese,
come che suoni la sconcia novella.
E non pur io qui piango Bolognese;
anzi n' è questo loco tanto pieno,
che tante lingue non son ora apprese
a dicer *sipa* tra Savena e Reno;
e se di ciò vuoi fede o testimonio,
rècati a mente il nostro avaro seno."
Così parlando il percosse un demonio
della sua scuriada, e disse: " Via,
ruffian ! Qui non son femmine da conio."
Io mi raggiunsi con la Scorta mia;
poscia con pochi passi divenimmo
là 've uno scoglio della ripa uscìa.
Assai leggeramente quel salimmo;
e, vòlti a destra su per la sua scheggia,
da quelle cerchie eterne ci partimmo.
Quando noi fummo là, dov' ei vaneggia
di sotto, per dar passo agli sferzati,
lo Duca disse: " Attienti, e fa' che feggia

unless the features which thou hast are false,
Venèdico Caccianimico art;
but what brings thee into such pungent sauces?"
And he to me: "Unwillingly I tell it;
but forced I am by thy transparent speech,
which makes me recollect the olden world.
I was the one who led Ghisolabella
to do according to the Marquis' will,
however the disgusting tale be told.
Nor am I here the only Bolognese
that weeps; nay, this place is so full of us,
that not so many tongues are taught today
between Savena and Reno to say *sipa;*
and if thereof thou wouldst have pledge or proof,
recall to mind our avaricious breasts."
As thus he spoke, a demon with his lash
smote him, and said to him: "Pandar, begone!
There are no women here to sell for coin."
I then rejoined my Escort; whereupon,
when we had taken some few steps, we came
to where a crag projected from the bank.
This we ascended with the greatest ease,
and turning to the right along its ridge,
we left those everlasting circling walls.
When we were where it hollows out below,
to let the scourged pass through, my Leader said:
"Now stay thy steps, and on thee let the sight

lo viso in te di quest' altri mal nati, 76
a' quali ancor non vedesti la faccia,
però che son con noi insieme andati."
Del vecchio ponte guardavam la traccia, 79
che venìa verso noi dall'altra banda,
e che la ferza similmente scaccia;
e il buon Maestro, senza mia dimanda, 82
mi disse: " Guarda quel grande che viene,
e, per dolor, non par lagrima spanda.
Quanto aspetto reale ancor ritiene! 85
Quelli è Giasòn, che per core e per senno
li Colchi del monton privati fene.
Egli passò per l' isola di Lenno, 88
poi che le ardite femmine spietate
tutti li maschi loro a morte dienno.
Ivi con segni e con parole ornate 91
Isifile ingannò, la giovinetta
che prima avea tutte l'altre ingannate.
Lasciolla quivi gravida e soletta; 94
tal colpa a tal martìro lui condanna;
ed anche di Medea si fa vendetta.
Con lui sen va chi da tal parte inganna; 97
e questo basti della prima valle
sapere, e di color che in sè assanna."
Già eravam dove lo stretto calle 100
con l'argine secondo s' incrocicchia,
e fa di quello ad un altr' arco spalle.

of all these other ill-born spirits strike,
whose faces thou hast not perceived as yet,
because they 've gone with us in our direction."

As from the ancient bridge we watched the troop,
which on the other side was toward us coming,
and which the scourge was likewise driving on,
without my asking, my good Teacher said:
" Look at that great man there, who, as he comes,
for all his pain, seems not to shed a tear.
How royal an appearance he still keeps!
Jason is he, who, by his doughtiness
and wit, deprived the Colchians of their ram.
He passed the isle of Lemmos on his way,
after its pitiless and daring women
had given up to death their every male.
With tokens of his love and flattering words
he there deceived the maid, Hypsìpylë,
who previously had all the rest deceived.
He left her there with child, and all alone;
him to this punishment that fault condemns;
and for Medea, too, is vengeance wrought.
With him go those that in this way deceive;
be this enough to know of this first ditch,
and of those, too, that in its fangs it holds."

Already were we where the narrow path
forms with the second bank a cross, and makes
therewith abutments for another arch.

Quindi sentimmo gente, che si nicchia
nell'altra bolgia, e che col muso sbuffa,
e sè medesma con le palme picchia.
Le ripe eran grommate d'una muffa,
per l'alito di giù che vi si appasta,
che con gli occhi e col naso facea zuffa.
Lo fondo è cupo sì, che non ci basta
loco a veder senza montare al dosso
dell'arco, ove lo scoglio più sovrasta.
Quivi venimmo; e quindi giù nel fosso
vidi gente attuffata in uno sterco,
che dagli uman privati parea mosso.
E mentre ch' io laggiù con l'occhio cerco,
vidi un col capo sì di merda lordo,
che non parea s'era laico o cherco.
Quei mi sgridò: " Perchè se' tu sì ingordo
di riguardar più me che gli altri brutti ? "
Ed io a lui: " Perchè, se ben ricordo,
già t' ho veduto coi capelli asciutti,
e sei Alessio Interminei da Lucca;
però t'adocchio più che gli altri tutti."
Ed egli allor, battendosi la zucca:
" Quaggiù m' hanno sommerso le lusinghe,
ond' io non ebbi mai la lingua stucca."
Appresso ciò lo Duca: " Fa che pinghe "
mi disse, " il viso un poco più avante,
sì che la faccia ben con gli occhi attinghe

CANTO XVIII

We thence heard people in the following trench
who whined and groaned, and with their muzzles puffed,
while smiting their own bodies with their palms.
The banks were crusted over with a mould
by vapor from below, which, sticking there,
offensive to both eyes and nose became.
So deep the bottom, that there is no means
of looking into it, unless one climb
the arch's summit, where the crag is highest.
Thither we came, and from it in the ditch
people I saw immersed in excrement,
which seemed from human privies to have come.
While peering with mine eyes down there, I saw
a head so foul with filth, that whether clerk's
or layman's head it were, was not apparent.
Scolding, he said: "Why greedier art thou
to look at me, than at the other foul ones?"
And I: "Because, if I remember well,
I 've seen thee with dry hair ere now, for thou
Alèssio Interminèi of Lucca art;
that 's why I eye thee more than all the rest."
And he then, as he beat upon his pate:
"Those flatteries immersed me here below,
wherewith my tongue was never surfeited."
Then, after this, my Leader said to me:
"See that thou urge thy glance a little further,
that with thine eyes thou quite attain the face

di quella sozza e scapigliata fante
  che là si graffia con l'unghie merdose,
  ed or s'accoscia, ed ora è in piede stante.
Taide è, la puttana, che rispose
  al drudo suo, quando disse ' Ho io grazie
  grandi appo te ? ' : ' Anzi, meravigliose! '
E quinci sien le nostre viste sazie."

of that disgusting and dishevelled wench,
who yonder claws herself with filthy nails,
and crouches now, and now is on her feet.
That Thaïs is, the prostitute, who answered
her paramour, when he had said 'Have I
great thanks from thee?': 'Nay, marvelously great!'
Herewith, then, let our sight be satisfied."

INFERNO XIX

Cerchio Ottavo. Frode
Bolgia Terza. Simoniaci

O Simon mago, o miseri seguaci,
che le cose di Dio, che di bontate
dèono essere spose, e voi rapaci
per oro e per argento adulterate; 4
or convien che per voi suoni la tromba,
però che nella terza bolgia state.
Già eravamo alla seguente tomba 7
montati, dello scoglio in quella parte
che appunto sopra mezzo il fosso piomba.
O Somma Sapienza, quanta è l'arte 10
che mostri in Cielo, in terra e nel mal mondo,
e quanto giusto tua virtù comparte!
Io vidi per le coste e per lo fondo 13
piena la pietra livida di fori
d'un largo tutti, e ciascun era tondo.
Non mi parean meno ampi, nè maggiori 16
che quei che son nel mio bel San Giovanni
fatti per loco de' battezzatori;
l'un delli quali, ancor non è molt'anni, 19
rupp' io per un che dentro vi annegava;
e questo sia suggel ch'ogni uomo sganni!

INFERNO XIX

The Eighth Circle. Fraud
The Third Trench. Simoniacs

O Simon Magus, O his wretched followers,
since ye the things of God, which ought to be
the brides of righteousness, rapaciously
adulterate for silver and for gold;
it now behooves the trumpet sound for you,
for in the third great trench your station is!
We now had climbed the next tomb-spanning bridge,
and were on that part of the crag, which hangs
directly o'er the middle of the trench.
Wisdom Supreme, how great the art thou showest
in Heaven, on earth, and in the evil world!
How justly, too, thy virtue makes awards!
I saw that on its sloping sides and bottom
the livid-colored stone was full of holes,
all of one width, while each of them was round.
Nor less nor more wide did they seem to me,
than those which in my beautiful Saint John's
are made as places for baptizing priests;
and one of which, not many years ago,
I broke, to save one who was choking in it;
be this a witness undeceiving all!

Fuor della bocca a ciascun soperchiava 22
d'un peccator li piedi, e delle gambe
infino al grosso; e l'altro dentro stava.
Le piante erano a tutti accese intrambe; 25
per che sì forte guizzavan le giunte,
che spezzate averìan ritorte e strambe.
Qual suole il fiammeggiar delle cose unte 28
muoversi pur su per l'estrema buccia,
tal era lì da' calcagni alle punte.
" Chi è colui, Maestro, che si cruccia, 31
guizzando più che gli altri suoi consorti,"
diss' io, " e cui più rossa fiamma succia ? "
Ed egli a me: " Se tu vuoi ch' io ti porti 34
laggiù per quella ripa che più giace,
da lui saprai di sè e de' suoi torti."
Ed io: " Tanto m' è bel, quanto a te piace; 37
tu se' signore, e sai ch' io non mi parto
dal tuo volere, e sai quel che si tace."
Allor venimmo in su l'argine quarto; 40
volgemmo, e discendemmo a mano stanca
laggiù nel fondo foracchiato ed arto.
Lo buon Maestro ancor della sua anca 43
non mi dipose, sì mi giunse al rotto
di quei che sì piangeva con la zanca.
" O qual che se', che il di su tien di sotto, 46
anima trista, come pal commessa,"
cominciai io a dir, " se puoi, fa' motto."

CANTO XIX

Out of the mouth of each a sinner's feet
protruded, and, as far as to the calf,
his legs; the rest of him remained within.
The soles of all were, both of them, on fire;
because of which their joints so strongly twitched,
they would have snapped green twigs and cords of grass.
And as a flame on oily things is wont
to move along the outer surface only;
so likewise was it there from heels to toes.

"Who, Teacher, is he yonder, who is tortured
by twitching more than all the rest, his mates,"
said I, "and whom a redder flame is sucking?"

And he to me: "If thou wouldst have me bear thee
down yonder bank which lowest lies, from him
thou 'lt know both of himself and of his sins."

And I: "What pleases thee I like; my lord
thou art, and that I part not from thy will
thou knowst, as also what is left unsaid."

We then upon the fourth embankment came,
and, turning round, descended on our left
into that narrow bottom pierced with holes;
nor yet did my good Teacher set me down
from off his back, but brought me to the hole
of him who grieved so sorely with his shank.

"Whoe'er thou art, sad soul, that holdest down
thine upper portion, planted like a stake,"
I then began, "say something, if thou canst."

Io stava come il frate che confessa 49
lo perfido assassin, che, poi ch' è fitto,
richiama lui, per che la morte cessa;
ed ei gridò: " Se' tu già costì ritto, 52
se' tu già costì ritto, Bonifazio ?
di parecchi anni mi mentì lo scritto.
Se' tu sì tosto di quell' aver sazio, 55
per lo qual non temesti tòrre a inganno
la bella Donna, e poi di farne strazio ? "
Tal mi fec' io, quai son color che stanno, 58
per non intender ciò ch' è lor risposto,
quasi scornati, e risponder non sanno.
Allor Virgilio disse: " Digli tosto: 61
' Non son colui, non son colui che credi ! ' "
Ed io risposi come a me fu imposto.
Per che lo spirto tutti storse i piedi; 64
poi, sospirando e con voce di pianto,
mi disse: " Dunque che a me richiedi ?
Se di saper chi io sia ti cal cotanto, 67
che tu abbi però la ripa corsa,
sappi ch' io fui vestito del gran Manto;
e veramente fui figliuol dell'Orsa, 70
cupido sì, per avanzar gli orsatti,
che su l'avere, e qui me misi in borsa.
Di sotto al capo mio son gli altri tratti, 73
che precedetter me simoneggiando,
per le fessure della pietra piatti.

CANTO XIX

I there was like a friar that confesses
a base assassin, who, on being planted,
calls him again, that death may be delayed.
And he cried out: " Dost thou stand there already,
dost thou stand there already, Boniface ?
By several years the writing lied to me.
Art thou so quickly sated with the wealth,
for which thou didst not fear to seize by fraud,
and outrage next, the Lady beautiful ? "
Even such did I become, as those are, who,
not understanding what is answered them,
deem themselves mocked, and think of no reply.
Then Virgil said: " Tell him immediately:
' I 'm not the one, I 'm not the one thou thinkest! ' "
And I replied to him as I was bidden.
Whereat the spirit writhed with both his feet;
then, sighing, and with weeping voice, he said:
" What is it, then, that thou dost ask of me ?
If to know who I am concern thee so,
that for it thou hast crossed the bank; know, then,
that I was with the mighty Mantle clothed;
and verily the she-Bear's son was I,
so eager to advance the cubs, that wealth
I pocketed up there, and here myself.
The others, who in working simony
preceded me, are gathered 'neath my head,
flattened between the fissures of the rock.

Laggiù cascherò io altresì, quando
  verrà colui ch' io credea che tu fossi,
  allor ch' io feci il sùbito dimando.
Ma più è il tempo già che i piè mi cossi,
  e ch' io son stato così sottosopra,
  ch'ei non starà piantato coi piè rossi;
chè dopo lui verrà, di più laid' opra,
  di vèr ponente un pastor senza legge,
  tal, che convien che lui e me ricopra.
Nuovo Giasòn sarà, di cui si legge
  ne' 'Maccabei'; e come a quel fu molle
  suo re, così fia lui chi Francia regge."
Io non so s' io mi fui qui troppe folle,
  ch' io pur risposi lui a questo metro:
  "Deh, or mi di': quanto tesoro volle
nostro Signore in prima da san Pietro,
  ch' ei ponesse le Chiavi in sua balìa?
  certo non chiese se non: 'Viemmi retro.'
Nè Pier nè gli altri tolsero a Mattìa
  oro od argento, quando fu sortito
  al loco che perdè l'anima ria.
Però ti sta', chè tu se' ben punito;
  e guarda ben la mal tolta moneta,
  ch'esser ti fece contra Carlo ardito.
E se non fosse che ancor lo mi vieta
  la reverenza delle somme Chiavi,
  che tu tenesti nella vita lieta,

I, in like manner, shall down yonder fall,
when he arrives, whom I believed thou wast,
when I of thee the sudden question asked.
But now already longer is the time,
that I, thus up-side down, have cooked my feet,
than he will planted stay with ruddy soles;
for after him shall come from westward lands
a lawless shepherd of still uglier deed,
and fit to cover him and me. Renewed
shall Jason be, of whom in Maccabees
one reads; and as to that one his king yielded,
even so who governs France shall yield to this."

I know not whether I was here too bold,
in that I answered him in this strain only:
"Now tell me, pray, how great the treasure was,
our Lord demanded of Saint Peter first,
before He placed the Keys in his control?
Surely he asked for naught but 'Follow me.'
Nor yet did Peter or the rest take gold
or silver from Matthias, when by lot
he took the place the guilty soul had lost.
Therefore keep still, for thou art rightly punished;
and take good care of that ill-gotten wealth,
which caused thee to be valiant against Charles.
And were it not for this, that I am still
forbidden by reverence for the Keys supreme
thou hadst in keeping in the joyful life,

io userei parole ancor più gravi;
  chè la vostra avarizia il mondo attrista,
  calcando i buoni e su levando i pravi.
Di voi pastor s'accorse il Vangelista,
  quando colei, che siede sopra l'acque,
  puttaneggiar coi regi a lui fu vista;
quella, che con le sette teste nacque
  e dalle dieci corna ebbe argomento,
  fin che virtute al suo marito piacque.
Fatto v' avete Dio d'oro e d'argento;
  e che altro è da voi agl' idolatre,
  se non ch'elli uno, e voi n'orate cento?
Ahi, Costantin, di quanto mal fu matre,
  non la tua conversion, ma quella dote
  che da te prese il primo ricco Patre!"
E mentre io gli cantava cotai note,
  o ira o coscienza che il mordesse,
  forte spingava con ambo le piote.
Io credo ben che al mio Duca piacesse,
  con sì contenta labbia sempre attese,
  lo suon delle parole vere espresse.
Però con ambo le braccia mi prese,
  e poi che tutto su mi s'ebbe al petto,
  rimontò per la via onde discese;
nè si stancò d'avermi a sè distretto,
  sì mi portò sopra il colmo dell'arco
  che dal quarto al quinto argine è tragetto.

words of still greater weight would I employ;
because your greed, by trampling on the good
and raising the depraved, afflicts the world.
The Evangelist was thinking of you shepherds,
when she, who on the waters hath her seat,
was seen by him to fornicate with kings;
the one who with the seven heads was born,
and from the ten horns her support received,
while virtue still was pleasing to her spouse.
Ye' ve made yourselves a god of gold and silver;
and from idolaters how differ ye,
save that they worship one, and ye a hundred ?
Ah, Constantine, of how much ill was mother,
not thy conversion, but the dower-gift
the earliest wealthy Father took from thee! "
While I was singing him such notes as these,
he, whether it were wrath or conscience bit him,
was fiercely kicking out with both his feet.
I verily believe it pleased my Leader,
he heeded with so glad a look throughout
the utterance of those true, clear words of mine.
He therefore took me up with both his arms,
and when he had me wholly on his breast,
he climbed again the path down which he came;
nor tired of holding me in his embrace,
but bore me to the summit of the arch,
which crosses from the fourth bank to the fifth.

Quivi soavemente spose il carco,
soave, per lo scoglio sconcio ed erto,
che sarebbe alle capre duro varco;
indi un altro vallon mi fu scoperto.

CANTO XIX

When there, he gently set his burden down,
gently, because that crag was rough and steep,
and would be difficult for goats to cross;
from thence another trench was shown to me.

INFERNO XX

Cerchio Ottavo. Frode
Bolgia Quarta. Indovini

Di nuova pena mi convien far versi,
e dar materia al ventesimo canto
della prima canzon, ch' è de' sommersi.
Io era già disposto tutto quanto
a riguardar nello scoperto fondo,
che si bagnava d'angoscioso pianto;
e vidi gente per lo vallon tondo
venir, tacendo e lagrimando, al passo
che fanno le letane in questo mondo.
Come il viso mi scese in lor più basso,
mirabilmente apparve esser travolto
ciascun tra il mento e il principio del casso;
chè dalle reni era tornato il volto,
ed indietro venir gli convenìa,
perchè il veder dinanzi era lor tolto.
Forse per forza già di parlasìa
si travolse così alcun del tutto;
ma io nol vidi, nè credo che sia.
Se Dio ti lasci, Lettor, prender frutto
di tua lezione, or pensa per te stesso
com' io potea tener lo viso asciutto,

INFERNO XX

The Eighth Circle. Fraud
The Fourth Trench. Diviners and Soothsayers

About strange punishments must I make verses,
and furnish matter for the twentieth song
of this first lay, which treats of those submerged.
Already had I wholly given myself
to looking down at its uncovered bottom,
which with the tears of agony was bathed;
when people in the great round trench I saw
come weeping silently, and at the pace,
at which in this world litanies advance.
Then, as my sight fell on them lower down,
wondrously twisted each of them appeared
between the chin and where the chest begins;
for toward his loins his face was turned around,
and backward it behooved him to advance,
because of foresight they had been deprived.
By palsy some, perhaps, may thus have been
entirely turned around, but I 've not seen it,
nor do I think there ever was one such.
So may God let thee, Reader, gather fruit
from this thy reading, think now for thyself
how I could ever keep my own face dry,

quando la nostra imagine da presso
  vidi sì torta, che il pianto degli occhi
  le natiche bagnava per lo fesso.
Certo io piangea, poggiato ad un de' rocchi
  del duro scoglio, sì che la mia Scorta
  mi disse: " Ancor se' tu degli altri sciocchi?
Qui vive la pietà, quando è ben morta.
  Chi è più scellerato che colui
  che al Giudicio Divino passion porta?
Drizza la testa, drizza, e vedi a cui
  s'aperse agli occhi de' Teban la terra!
  per ch' ei gridavan tutti: ' Dove rui,
Anfiaräo? Perchè lasci la guerra? '
  e non restò di ruinare a valle
  fino a Minòs, che ciascheduno afferra.
Mira che ha fatto petto delle spalle;
  perchè volle veder troppo davante,
  di retro guarda e fa retroso calle.
Vedi Tiresia, che mutò sembiante,
  quando di maschio femmina divenne,
  cangiandosi le membra tutte quante;
e prima, poi, ribatter gli convenne
  li due serpenti avvolti, con la verga,
  che riavesse le maschili penne.
Aronta è quei che al ventre gli s'atterga,
  che nei monti di Luni, dove ronca
  lo Carrarese che di sotto alberga,

when at close range I saw our human image
so twisted, that the weeping of the eyes
along the fissure bathed the back. Indeed,
as on a rock of that hard crag I leaned,
I wept so, that my Escort said to me:
" Art thou still foolish as the others are?
Here liveth piety when wholly dead
is pity. Who, then, guiltier is than he
who lets his feelings judge Divine Decrees?

Lift, lift thy head, and see the man for whom,
before the Trojans' eyes, the earth was opened!
whence all cried: ' Whither art thou rushing now,
Amphiaràus? Why quittest thou the war?'
and he ceased not from plunging headlong down
to Minos, who lays hold on every one.
See how he makes a bosom of his shoulders;
because he wished to see too far ahead,
he looks behind, and backward goes his way.

Behold Tiresias there, who changed his looks,
when female he became, from being male,
his members being each and all transformed;
and afterward he needs must strike again
the two entwining serpents with his rod,
ere he the plumage of a male regained.

He who to that one's belly turns his back,
is Aruns, who in Luni's mountain quarries,
where toils the Carrarese who dwells below,

ebbe tra i bianchi marmi la spelonca 49
per sua dimora; onde a guardar le stelle
e il mar non gli era la veduta tronca.
E quella che ricopre le mammelle, 52
che tu non vedi, con le trecce sciolte,
e ha di là ogni pilosa pelle,
Manto fu, che cercò per terre molte; 55
poscia si pose là dove nacqu' io;
onde un poco mi piace che m'ascolte.
Poscia che il padre suo di vita uscìo 58
e venne serva la città di Baco,
questa gran tempo per lo mondo gìo.
Suso in Italia bella giace un laco 61
a piè dell' Alpe, che serra Lamagna
sopra Tiralli, c' ha nome Benaco.
Per mille fonti, credo, e più si bagna, 64
tra Garda e Val Camonica, Apennino
dell'acqua che nel detto lago stagna.
Loco è nel mezzo là, dove il Trentino 67
pastore, e quel di Brescia, e il Veronese
segnar potrìa, se fèsse quel cammino.
Siede Peschiera, bello e forte arnese 70
da fronteggiar Bresciani e Bergamaschi,
ove la riva intorno più discese.
Ivi convien che tutto quanto caschi 73
ciò che in grembo a Benaco star non può,
e fassi fiume giù pei verdi paschi.

among white marbles had as dwelling-place
a cave, from which his view was not cut off,
when at the stars he gazed, or at the sea.
And she who, yonder, with dishevelled locks
covers the breasts which thou dost not behold,
and has on that side all her hairy skin,
was Manto, who first searched through many lands,
then settled in the place where I was born;
thereof I 'd have thee hear me speak a little.
After her father had from life departed,
and Bacchus' city had become enslaved,
she wandered long about the world. Up there
in lovely Italy, beneath the Alps
which o'er the Tyrol lock out Germany,
there lies a lake which is Benàco called.
From o'er a thousand springs, I trow, 'tween Garda
and Val Camònica, the Pennine Alp
is bathed by waters which therein find rest.
A midway place there is, where Trento's shepherd,
and he of Brescia, and the Veronese,
might each his blessing give, if there he went.
Peschiera next, a fair and mighty fortress,
and fit to face both Bergamasks and Brescians,
sits where the shore lies lowest round about.
There all that in Benàco's spacious lap
cannot be held, flows out of it perforce,
and down through verdant pastures forms a stream.

Tosto che l'acqua a correr mette co'
non più Benaco, ma Mincio si chiama
fino a Governo, dove cade in Po.
Non molto ha corso, che trova una lama
nella qual si distende e la impaluda,
e suol di state talor esser grama.
Quindi passando, la vergine cruda
vide terra nel mezzo del pantano,
senza cultura e d' abitanti nuda.
Lì, per fuggire ogni consorzio umano,
ristette co' suoi servi a far sue arti,
e visse, e vi lasciò suo corpo vano.
Gli uomini poi, che intorno erano sparti,
s' accolsero a quel loco, ch' era forte
per lo pantan che avea da tutte parti.
Fèr la città sopra quell' ossa morte;
e per colei, che il loco prima elesse,
Mantua l'appellàr senz' altra sorte.
Già fùr le genti sue dentro più spesse,
prima che la mattìa di Casalodi
da Pinamonte inganno ricevesse.
Però t' assenno che, se tu mai odi
originar la mia terra altrimenti,
la verità nulla menzogna frodi."
Ed io: " Maestro, i tuoi ragionamenti
mi son sì certi e prendon sì mia fede
che gli altri mi sarìan carboni spenti.

When once its water gathers head to run,
no more Benàco, Mincio is its name,
till at Govèrnolo it joins the Po.
Not long its course, before it finds low ground,
o'er which it spreads, and, making it a marsh,
is wont at times to be unsound in summer.
  Passing that way, the cruel virgin saw
a region in the middle of the fen,
untilled and naked of inhabitants.
There, to escape all human fellowship,
and work her arts, she settled with her slaves,
and lived, and there she left her empty body.
Thereafter men, who all around were scattered,
collected in that place, which was a strong one,
because it had a fen on every side.
O'er those dead bones of hers they built a town;
then, after her, who first picked out the site,
they called it Mantua, with no other lot.
The people in it were more numerous once,
before the foolishness of Casalodi
had been deceived by Pinamonte's guile.
I charge thee, then, if e'er thou hear it said
my town had its beginning otherwise,
permit no falsehood to defraud the truth."
  "Thy statements, Teacher, are so sure to me,"
said I, "and take such hold upon my faith,
that those of others would be burnt-out coals.

Ma dimmi, della gente che procede,
se tu ne vedi alcun degno di nota;
chè solo a ciò la mia mente rifiede."
Allor mi disse: "Quel che dalla gota
porge la barba in su le spalle brune,
fu, quando Grecia fu di maschi vòta
sì, che appena rimaser per le cune,
augure; e diede il punto con Calcanta
in Aulide a tagliar la prima fune.
Euripilo ebbe nome, e così il canta
l' alta mia Tragedìa in alcun loco;
ben lo sai tu, che la sai tutta quanta.
Quell'altro, che ne' fianchi è così poco,
Michele Scotto fu, che veramente
delle magiche frode seppe il gioco.
Vedi Guido Bonatti; vedi Asdente,
che avere inteso al cuoio ed allo spago
ora vorrebbe, ma tardi si pente.
Vedi le triste che lasciaron l'ago,
la spola e il fuso, e fecersi indovine;
fecer malìe con erbe e con imago.
Ma vienne omai, chè già tiene il confine
d' amendue gli emisperi, e tocca l'onda
sotto Sibilia, Caìno e le spine,
e già iernotte fu la luna tonda;
ben ten dee ricordar, chè non ti nocque
alcuna volta per la selva fonda."
Sì mi parlava, ed andavamo introcque.

But tell me if among these passing people
thou seest any one deserving note;
for my mind now is wholly bent on that."
He told me then: "The one who from his cheeks
extends his beard across his swarthy shoulders,
an augur was, when Greece lacked males so much,
that for her cradles only few were left;
't was he who set, with Chalcas' aid, at Aulis
the time to cut the fleet's first rope. His name
Eurỳpylus, and in a certain place
he thus is called by my high Tragedy;
this thou know'st well, who knowest all of it.
That other one, so thin about his flanks,
was Michael Scot, who surely understood
the artful game of magical deceits.
Guido Bonatti see; and see Asdente,
who wishes now that he had given heed
to cord and leather, but too late repents.
See the sad women who abandoned needles,
spindles and shuttles, to become diviners;
these wrought their spells with herbs and images.
But now come on, for Cain is with his thorns
holding the bounds of both the hemispheres,
and plays upon the waves below Seville,
and round already was the moon last night;
thou surely must recall it, since at times,
it harmed thee not, when in the dark wood's depths."
Thus he to me, as, meanwhile, on we went.

INFERNO XXI

Cerchio Ottavo. Frode
Bolgia Quinta. Barattieri

Così, di ponte in ponte, altro parlando
che la mia Commedìa cantar non cura,
venimmo, e tenevamo il colmo, quando
ristemmo, per veder l'altra fessura 4
di Malebolge e gli altri pianti vani;
e vidila mirabilmente oscura.
Quale nell'Arsenà de' Viniziani 7
bolle l'inverno la tenace pece
a rimpalmar i legni lor non sani,
chè navicar non ponno; — e in quella vece 10
chi fa suo legno nuovo, e chi ristoppa
le coste a quel che più viaggi fece;
chi ribatte da proda e chi da poppa; 13
altri fa remi ed altri volge sarte;
chi terzeruolo ed artimon rintoppa; —
tal, non per foco, ma per divina arte 16
bollìa laggiuso una pegola spessa,
che inviscava la ripa da ogni parte.
Io vedea lei, ma non vedea in essa 19
ma' che le bolle che il bollor levava,
e gonfiar tutta, e riseder compressa.

INFERNO XXI

The Eighth Circle. Fraud
The Fifth Trench. Corrupt Politicians

Speaking of other things my Comedy
cares not to sing, we thus from bridge to bridge
moved on, and, when upon the summit, stopped,
in order to behold the next ravine
of Malebòlgë, and the next vain cries;
and I beheld it wonderfully dark.

And just such sticky pitch as that which boils
in the Venetians' Arsenal in winter,
for calking up again the unsound ships,
which cannot then be sailed; — instead of which,
as one a new one builds, one plugs the ribs
of that which many voyages has made;
one hammers at the stern, and at the prow another;
one fashions oars, another cordage twists,
while still another mends a jib or mainsail; —
such was the coarse, dense pitch, which, not by fire,
but by an art divine, boiled there below,
and limed the bank on every side. I saw
the pitch, but nothing in it, save the bubbles
the boiling raised, and that the whole of it
kept swelling up, and settling back compressed.

Mentr' io laggiù fisamente mirava,
lo Duca mio, dicendo: " Guarda, guarda! ",
mi trasse a sè dal loco dov' io stava.
Allor mi volsi come l' uom cui tarda
di veder quel che gli convien fuggire,
e cui paura sùbita sgagliarda,
che, per veder, non indugia il partire;
e vidi dietro a noi un diavol nero
correndo su per lo scoglio venire.
Ahi, quanto egli era nell'aspetto fiero!
e quanto mi parea nell' atto acerbo,
con l' ale aperte, e sopra i piè leggiero!
L'omero suo, ch' era acuto e superbo,
carcava un peccator con ambo l'anche,
e quei tenea de' piè ghermito il nerbo.
Del nostro ponte disse: " O Malebranche,
ecco un degli Anzian di Santa Zita!
Mettetel sotto, ch' io torno per anche
a quella terra ch' io n' ho ben fornita;
ognun v' è barattier, fuor che Bonturo;
del ' no ' per li denar vi si fa ' *ita.*' "
Laggiù il buttò, e per lo scoglio duro
si volse; e mai non fu mastino sciolto
con tanta fretta a seguitar lo furo.
Quel s'attuffò, e tornò su convolto;
ma i demon, che del ponte avean coperchio,
gridàr: " Qui non ha loco il Santo Volto!

CANTO XXI

While I was gazing fixedly down yonder,
my Leader cried to me: " Beware, beware! "
and drew me to himself from where I was.
I then turned round, as one who longs to see
the thing which it behooves him to escape,
and who, when by a sudden fear unmanned,
although he sees, delays not his departure;
and I perceived behind us a black devil
come running up along the rocky crag.
Ah, how ferocious in his looks he was,
and in his actions how severe he seemed,
with wings outspread, and light upon his feet!
His shoulder, which was sharp and high, was loaded
with both a sinner's haunches, whom he held
clutched tightly by the sinews of his feet.
" O Malebranche," from our bridge he cried,
" here 's one of Santa Zita's Ancients! Put him
beneath, for I 'm for more of them returning
to that town which I have well stocked therewith;
there, save Bonturo, every one 's a grafter;
a ' No ' for money there becomes a ' Yes.' "
He hurled him down, and o'er the rugged crag
returned; and never was a mastif loosed
with so much hurry to pursue a thief.
The other sank, and then rose doubled up;
those fiends, though, who were sheltered by the bridge,
cried: " Here the Holy Face availeth not!

Qui si nuota altrimenti che nel Serchio! 49
Però, se tu non vuoi de' nostri graffi,
non far sopra la pegola soperchio."
Poi l'addentàr con più di cento raffi, 52
disser: " Coperto convien che qui balli,
sì che, se puoi, nascosamente accaffi."
Non altrimenti i cuochi ai lor vassalli 55
fanno attuffare in mezzo la caldaia
la carne con gli uncin, perchè non galli.
Lo buon Maestro: " Acciò che non si paia 58
che tu ci sii," mi disse, " giù t'acquatta
dopo uno scheggio, che alcun schermo t'àia;
e per nulla offension che mi sia fatta, 61
non temer tu, ch' io ho le cose conte,
perchè altra volta fui a tal baratta."
Poscia passò di là dal co' del ponte; 64
e com' ei giunse in su la ripa sesta,
mestier gli fu d'aver sicura fronte.
Con quel furor e con quella tempesta 67
ch' escono i cani addosso al poverello,
che di sùbito chiede ove s'arresta;
usciron quei di sotto al ponticello, 70
e volser contra lui tutti i roncigli;
ma ei gridò: " Nessun di voi sia fello!
Innanzi che l' uncin vostro mi pigli, 73
traggasi avanti alcun di voi che m' oda;
e poi d'arroncigliarmi si consigli."

One here swims otherwise than in the Serchio!
If, therefore, thou dost not desire our hooks,
protrude not from the surface of the pitch."
They pricked him then with o'er a hundred prongs,
and said: "Here under cover must thou dance,
that, if thou canst, thou mayst thieve secretly."
Not otherwise do cooks have scullions plunge
the meat with hooks into the cauldron's midst,
to hinder it from floating on its surface.
Thereat my kindly Teacher said to me:
"That here thy presence be not known, crouch down
behind a rock, which may avail to screen thee;
and be not thou afraid, for any harm
that may be done to me, who know these things,
for I in frays like this have been before."
He then passed on beyond the bridge's head,
and when the sixth embankment had been reached,
he had to show assurance in his face.
With just the storm and fury wherewith dogs
break out and rush upon a poor old man,
who stops and begs at once from where he is;
from 'neath the little bridge those devils issued,
and turned against him all their grappling hooks;
but he cried out: "Be none of you malicious!
Before your grappling hooks take hold of me,
let one of you advance, and hear me speak;
then take ye counsel as to grappling me."

Tutti gridaron: " Vada Malacoda! " 76
Per che un si mosse, e gli altri stetter fermi,
e venne a lui dicendo: " Che gli approda ? "
" Credi tu, Malacoda, qui vedermi 79
esser venuto," disse il mio Maestro,
" sicuro già da tutti i vostri schermi,
senza Voler Divino e fato destro ? 82
Lasciane andar, chè nel Cielo è voluto
ch'io mostri altrui questo cammin silvestro."
Allor gli fu l'orgoglio sì caduto 85
che si lasciò cascar l' uncino ai piedi,
e disse agli altri: " Omai non sia feruto."
E il Duca mio a me: " O tu che siedi 88
tra gli scheggion del ponte quatto quatto,
sicuramente omai a me ti riedi."
Per ch' io mi mossi, ed a lui venni ratto; 91
e i diavoli si fecer tutti avanti,
sì ch' io temetti non tenesser patto.
Così vid' io già temer li fanti 94
ch' uscivan patteggiati di Caprona,
veggendo sè tra nemici cotanti.
Io m' accostai con tutta la persona 97
lungo il mio Duca, e non torceva gli occhi
dalla sembianza lor, ch'era non buona.
Ei chinavan li raffi, e " Vuoi che il tocchi " 100
diceva l' un con l'altro, " in sul groppone ? "
e rispondean: " Sì, fa' che gliel' accocchi! "

Then all cried out: " Let Malacoda go! "
Thereat one started, while the rest kept still,
and, as he came, said: " What does this avail him ? "
" Dost thou think, Malacoda," said my Teacher,
" that, as thou seest, I have hither come,
safe until now from all your hindrances,
unhelped by Will Divine and favoring fate ?
Let us go on, for it is willed in Heaven
that I should show another this wild road."
Thereat his pride received so great a fall,
that at his feet he dropped his grappling hook,
and to the rest said: " Let him not be wounded."
My Leader thereupon cried out to me:
" Thou that among the bridge's broken rocks
art crouching, safely now regain my side."
I therefore moved, and quickly came to him;
then all the fiends advanced so far, I feared
they would not keep their word. Even thus I once
saw infantry, who, under pledge of safety,
were from Caprona coming forth, afraid,
when 'mong so many foes they saw themselves.
Then wholly to my Leader's side I drew,
nor from their faces, which did not look good,
did I remove my eyes. For as their prongs
they lowered, one fiend to another said:
" Wouldst thou that I should touch him on his rump ? "
and they replied: " Yes, see thou nick it for him! "

Ma quel demonio che tenea sermone
  col Duca mio, si volse tutto presto,
  e disse: " Posa, posa, Scarmiglione! "
Poi disse a noi: " Più oltre andar per questo
  scoglio non si potrà, però che giace
  tutto spezzato al fondo l'arco sesto;
e se l'andare avanti pur vi piace,
  andatevene su per questa grotta;
  presso è un altro scoglio che via face.
Ier, più oltre cinqu' ore che quest' otta,
  mille dugento con sessantasei
  anni compiè che qui la via fu rotta.
Io mando verso là di questi miei
  a riguardar s'alcun se ne sciorina;
  gite con lor, ch'ei non saranno rei."
" Tràtti avanti, Alichino e Calcabrina,"
  cominciò egli a dire, " e tu, Cagnazzo;
  e Barbariccia guidi la decina.
Libicocco vegna oltre, e Draghignazzo,
  Ciriatto sannuto, e Graffiacane,
  e Farfarello, e Rubicante pazzo.
Cercate intorno le boglienti pane;
  costor sien salvi insino all'altro scheggio,
  che tutto intero va sopra le tane."
" Omè, Maestro! che è quel ch' io veggio ? "
  diss' io; " Deh, senza scorta andiamci soli,
  se tu sai ir, ch' io per me non la cheggio.

But that fiend, who was with my Leader talking,
turned round at once, and said to him: "Keep still,
keep still there, Scarmiglionë!" Then to us:
"Further advance along this present crag
can not be made, because the sixth arch yonder
lies wholly shattered on the ground below;
but if it please you still to go ahead,
go on along this ridge; there is near by
another crag which furnishes a path.
Than this hour five hours later yesterday,
twelve hundred, six and sixty years had passed,
since here the path was broken. I am sending
some of my company in that direction,
to see if any yonder air themselves;
go on with them, for they will not be bad."
"Step forward, Alichino, and Calcabrina,"
he then began to say, "thou, too, Cagnazzo;
and let old Barbariccia guide the ten.
Have Libicocco go, and Draghignazzo;
tusked Ciriatto, too, and Graffiacane,
with Farfarello and crazy Rubicante.
Search round about the boiling birdlime pitch;
let these be safe as far as that next crag,
which all unbroken goes across the dens."
"Oh, Teacher, what is this I see?" said I.
"If thou know how, pray let us go alone,
for I request no escort for myself.

Se tu sei sì accorto come suoli, 130
non vedi tu ch'ei digrignan li denti,
e con le ciglia ne minaccian duoli ?"
Ed egli a me: "Non vo' che tu paventi; 133
lasciali digrignar pure a lor senno,
ch' ei fanno ciò per li lessi dolenti."
Per l'argine sinistro volta dienno; 136
ma prima avea ciascun la lingua stretta
coi denti verso lor duca per cenno;
ed egli avea del cul fatto trombetta. 139

If thou as wary art as thou art wont,
dost thou not notice how they gnash their teeth,
and with their eyebrows threaten us with woe ?"
And he to me: "I would not have thee frightened;
let them grin on, then, as they like, for that
they 're doing at the wretches who are boiled."
They wheeled, and moved along the left bank then;
but not till each, as signal toward their leader,
had first thrust out his tongue between his teeth,
and he had of his rump a trumpet made.

INFERNO XXII

Cerchio Ottavo. Frode
Bolgia Quinta. Barattieri

Io vidi già cavalier muover campo,
e cominciare stormo, e far lor mostra,
e talvolta partir per loro scampo;
corridor vidi per la terra vostra, 4
o Aretini, e vidi gir gualdane,
ferir torneamenti, e correr giostra;
quando con trombe, e quando con campane, 7
con tamburi e con cenni di castella,
e con cose nostrali e con istrane;
nè già con sì diversa cennamella 10
cavalier vidi muover, nè pedoni,
nè nave a segno di terra o di stella.
Noi andavam con li dieci demoni; 13
ahi, fiera compagnia ! Ma nella chiesa
coi santi, ed in taverna coi ghiottoni!
Pure alla pegola era la mia intesa, 16
per veder della bolgia ogni contegno
e della gente ch' entro v' era incesa.
Come i delfini, quando fanno segno 19
ai marinar con l'arco della schiena,
che s'argomentin di campar lor legno;

INFERNO XXII

The Eighth Circle. Fraud
The Fifth Trench. Corrupt Politicians

Ere now have I seen cavalry break camp,
start to attack, or be reviewed, and even,
at times, retreat, in order to escape;
scouts have I also seen upon your lands,
O Aretines; raids, too, have I beheld,
and tournaments and tilting-matches fought;
with trumpets now, and now with bells, with drums
and beacon-signals made from fortresses,
with native and with foreign things; but never
have I seen horse, or infantry, or ship,
by sign of either land or sky, set out
with instrument of wind as odd as that.

With the ten demons we were going on;
ah, the fierce company! But in a church
with saints consort, with gluttons at an inn!
Upon the pitch alone was I intent,
that I might see all details of the trench
and of the people who were burned therein.

As dolphins do, when, arching up their backs,
they give the warning which bids mariners
take measures for the safety of their ship;

talor così, ad alleggiar la pena 22
mostrava alcun dei peccatori il dosso,
e nascondeva in men che non balena.
E come all'orlo dell'acqua d' un fosso 25
stanno i ranocchi pur col muso fuori,
sì che celano i piedi e l'altro grosso;
sì stavan da ogni parte i peccatori; 28
ma come s'appressava Barbariccia,
così si ritraean sotto i bollori.
Io vidi, ed anco il cor me n' accapriccia, 31
uno aspettar così, com'egli incontra
che una rana rimane ed altra spiccia.
E Graffiacan, che gli era più di contra, 34
gli arronciglió le impegolate chiome,
e trassel su, che mi parve una lontra.
Io sapea già di tutti quanti il nome, 37
sì li notai quando furono eletti,
e poi che si chiamaro, attesi come.
" O Rubicante, fa' che tu gli metti 40
gli unghioni addosso, sì che tu lo scuoi!"
gridavan tutti insieme i maledetti.
Ed io: " Maestro mio, fa', se tu puoi, 43
che tu sappi chi è lo sciagurato
venuto a man degli avversari suoi."
Lo Duca mio gli s'accostò allato; 46
domandollo ond' ei fosse, e quei rispose:
" Io fui del regno di Navarra nato.

even so at times, his suffering to relieve,
one of the sinners there displayed his back,
and hid it in less time than lightning takes.
  And as in ditches at the water's edge
frogs stay with nothing but their muzzles out,
and thus conceal their feet and all the rest;
even so on all sides did those sinners stay;
and now that Barbariccia was approaching,
they likewise 'neath the boiling pitch withdrew.
  I saw, and still it stirs my heart with horror,
one waiting thus, as oft, while one frog stays,
it happens that another scurries off.
And Graffiacane, who was nearest to him,
hooking his pitch-smeared tresses, pulled him up,
so that an otter he appeared to me.
  I knew by now the names of each and all,
I noted them so well when they were chosen,
and, when they called each other, noticed how.
" O Rubicante, see thou set thy claws
upon him so, that thou peel off his skin! "
the accursèd all cried out together then.
  And I: " My Teacher, if thou canst, contrive
to learn who that wretch is, who thus
has fallen into his adversaries' hands."
  My Leader thereupon drew near to him,
and asked him whence he was, and he replied:
" Of Navarre's kingdom I a native was.

Mia madre a servo d' un signor mi pose,
chè m' avea generato d' un ribaldo,
distruggitor di sè e di sue cose.
Poi fui famiglio del buon re Tebaldo;
quivi mi misi a far baratterìa,
di che rendo ragione in questo caldo."
E Ciriatto, a cui di bocca uscìa
d' ogni parte una sanna come a porco,
gli fe' sentir come l' una sdrucìa.
Tra male gatte era venuto il sorco;
ma Barbariccia il chiuse con le braccia,
e disse: " State in là, mentr' io lo inforco! "
Ed al Maestro mio volse la faccia:
" Domanda " disse, " ancor, se più desìi
saper da lui, prima ch' altri il disfaccia."
Lo Duca dunque: " Or di': degli altri rii
conosci tu alcun che sia Latino
sotto la pece ? " E quegli: " Io mi partii,
poco è, da un che fu di là vicino;
così foss' io ancor con lui coverto,
ch' io non temerei unghia nè uncino! "
E Libicocco " Troppo avem sofferto! "
disse; e presegli il braccio col ronciglio,
sì che, stracciando, ne portò un lacerto.
Draghignazzo anco i volle dar di piglio
giuso alle gambe; onde il decurio loro
si volse intorno intorno con mal piglio.

My mother placed me out to serve a lord,
for she had borne me to a rascal knave,
who both himself and what he owned destroyed.
I next in good King Thibaut's household served,
and there I set myself to practice graft,
for which I pay the reckoning in this heat."
Here Ciriatto, from whose mouth protruded,
as from a boar's, a tusk on either side,
caused him to feel how one of them could rip.
Among bad cats the mouse had fallen now;
for Barbariccia clasped him in his arms,
and said: "Stand off, while I am clutching him!"
Then, toward my Teacher having turned his face,
he said: "Ask him again, if more thou wish
to know of him, before the others rend him."
My Leader then: "Now tell me: know'st thou any,
among the other sinners 'neath the pitch,
who Latin is?" And he: "Not long ago
I left a man from that vicinity;
would that like him I still were covered up,
for I should then fear neither claw nor hook!"
Here Libicocco said: "We've borne too much!"
and with his hook so seized him by the arm,
and tore it, that he carried off a piece.
And Draghignazzo also wished to clutch him
down at his legs; but their decurion then
turned right around at them with threatening looks.

Quand' elli un poco rappaciati foro, 76
a lui, che ancor mirava sua ferita,
domandò il Duca mio senza dimoro:
" Chi fu colui, da cui mala partita 79
di' che facesti per venire a proda ? "
Ed ei rispose: " Fu frate Gomita,
quel di Gallura, vasel d'ogni froda, 82
ch' ebbe i nemici di suo donno in mano,
e fe' sì lor, che ciascun se ne loda.
Denar si tolse, e lasciolli di piano, 85
sì com' ei dice; e negli altri uffici anche
barattier fu non picciol, ma sovrano.
Usa con esso donno Michel Zanche 88
di Logodoro; e a dir di Sardigna
le lingue lor non si sentono stanche.
Omè! vedete l' altro che digrigna! 91
Io direi anco; ma io temo ch' ello
non s'apparecchi a grattarmi la tigna."
E il gran proposto, vòlto a Farfarello 94
che stralunava gli occhi per ferire,
disse: " Fàtti in costà, malvagio uccello! "
" Se voi volete vedere o udire " 97
ricominciò lo spaurato appresso,
" Tóschi o Lombardi, io ne farò venire.
Ma stien le Male Branche un poco in cesso, 100
sì ch' ei non teman delle lor vendette;
ed io, sedendo in questo loco stesso,

CANTO XXII

When they were somewhat pacified again,
of him, who still was looking at his wound,
my Leader asked without delay: " Who, then,
was he, from whom thou tookst unlucky leave,
as thou hast said, to land upon the shore ? "
And he made answer: " That was Fra Gomita,
Gallura's man, a vessel of all fraud,
who, when he held in hand his master's foes,
so dealt with them that each is glad. Their money
he took, and, as he puts it, let them all
off easy, and even in other offices
was not a petty, but a first rate grafter.
With him Don Michel Zanche of Logodoro
associates; and never do their tongues
feel tired out by talking of Sardinia.
But oh! Look at the other grinning there!
More would I say, but am afraid lest that one
be making ready now to claw my skin."
Then the great provost turned toward Farfarello,
who rolled his eyes as if he meant to strike,
and said: " Off yonder, thou malicious bird! "
" If you desire " thereat began again
the terror-stricken man, " to see or hear
Tuscans or Lombards, I will have some come.
But let the Evil Claws here stand aside
a little, that their vengeance be not feared,
and I, while sitting in this very place,

per un ch' io son, ne farò venir sette,
quando sufolerò, com' è nostr' uso
di fare allor che fuori alcun si mette."
Cagnazzo a cotal motto levò il muso,
crollando il capo, e disse: " Odi malizia,
ch' egli ha pensata per gittarsi giuso! "
Ond' ei, ch' avea lacciuoli a gran divizia,
rispose: " Malizioso son io troppo,
quand' io procuro a' miei maggior tristizia ! "
Alichin non si tenne, e, di rintoppo
agli altri, disse a lui: " Se tu ti cali,
io non ti verrò dietro di galoppo,
ma batterò sopra la pece l'ali;
lascisi il colle, e sia la ripa scudo,
a veder se tu sol più di noi vali! "
O tu che leggi, udirai nuovo ludo!
Ciascun dall' altra costa gli occhi volse;
quel prima, ch' a ciò fare era più crudo.
Lo Navarrese ben suo tempo colse;
fermò le piante a terra, e in un punto
saltò, e dal proposto lor si sciolse.
Di che ciascun di colpa fu compunto,
ma quei più, che cagion fu del difetto;
però si mosse, e gridò: " Tu se' giunto! "
Ma poco i valse; chè l' ali al sospetto
non potero avanzar; quegli andò sotto.
e quei drizzò, volando suso, il petto;

for one that I am, shall make seven come out,
when I shall whistle, as our wont it is,
when any one of us protrudes himself."

Cagnazzo at this speech his muzzle raised,
and shook his head, and said: " Hear the sly trick
devised by him to cast himself below! "

Then he, who frauds in great abundance had,
replied to him: " Tricky indeed am I,
when for my mates a greater pain I win! "

Here Alichìn could not control himself,
but said, in opposition to the rest:
" I shall not gallop after thee, in case
thou dive, but o'er the pitch shall beat my wings;
the ridge abandoned, be the bank a screen,
to see if thou alone art more than we! "

Now, Reader, of a new sport shalt thou hear!
Each turned his eyes the other way; and he
the first, who had thereto been most opposed.
The Navarrese chose well his time, stood firmly
upon the ground, and, jumping suddenly,
from what they purposed freed himself thereby.
For this each felt himself to blame, but most
the one who of the loss had been the cause;
hence he moved first, and shouted: "Thou art caught!"
But little did it profit him; for wings
could not outmeasure fear; as one went under,
the other, flying upward, raised his breast;

non altrimenti l'anitra di botto,
quando il falcon s'appressa, giù s'attuffa,
ed ei ritorna su crucciato e rotto.
Irato Calcabrina della buffa,
volando dietro gli tenne, invaghito
che quei campasse per aver la zuffa;
e come il barattier fu disparito,
così volse gli artigli al suo compagno,
e fu con lui sopra il fosso ghermito;
ma l' altro fu bene sparvier grifagno
ad artigliar ben lui, ed ambedue
cadder nel mezzo del bollente stagno.
Lo caldo sghermitor sùbito fue;
ma però di levarsi era niente,
sì aveano inviscate l' ali sue.
Barbariccia, con gli altri suoi dolente,
quattro ne fe' volar dall'altra costa
con tutti i raffi, ed assai prestamente
di qua, di là discesero alla posta;
porser gli uncini verso gl' impaniati,
ch' eran già cotti dentro dalla crosta;
e noi lasciammo lor così impacciati.

nor different is the speed with which a duck
dives under water, when a hawk draws near,
who, vexed and baffled thus, flies up again.
  Then Calcabrina, angered by the flout,
flew out behind him, glad that one escaped,
because it let him scuffle with the other;
and then, the grafter having disappeared,
he turned his claws upon his own companion,
and grappled with him o'er the ditch; but he,
being, indeed, a fighting sparrow-hawk
fitted to claw him well, they both fell down
into the middle of the boiling fen.
A sudden separator was the heat;
but rising thence was quite impossible,
they had their wings so limed with sticky pitch.
  Then Barbariccia, vexed as were the rest,
his mates, had four of them with all their hooks
fly to the other bank; on both sides then
they speedily descended to their posts,
and stretched their hooks out toward the pitch-belimed,
who now were cooked inside their crusted hides;
and, thus embarassed, we abandoned them.

INFERNO XXIII

Cerchio Ottavo. Frode
Bolgia Sesta. Ipocriti

Taciti, soli e senza compagnia,
n' andavam, l' un dinanzi e l' altro dopo,
come i Frati Minor vanno per via.
Vòlto era in su la favola d' Isopo 4
lo mio pensier per la presente rissa,
dov' ei parlò della rana e del topo;
chè più non si pareggia ' mo ' ed ' issa,' 7
che l' un con l' altro fa, se ben s' accoppia
principio e fine con la mente fissa.
E come l' un pensier dall' altro scoppia, 10
così nacque di quello un altro poi,
che la prima paura mi fe' doppia.
Io pensava così: " Questi per noi 13
sono scherniti, e con danno e con beffa
sì fatta, ch' assai credo che lor nòi.
Se l' ira sopra il mal voler s' aggueffa, 16
ei ne verranno dietro più crudeli
che il cane a quella lepre ch' egli acceffa."
Già mi sentìa tutti arricciar li peli 19
della paura, e stava indietro intento,
quand' io dissi: " Maestro, se non celi

INFERNO XXIII

The Eighth Circle. Fraud
The Sixth Trench. Hypocrites

Silent, alone, and unaccompanied,
we went along, one first and one behind,
as Minor Friars go when on the road.
My thoughts, by reason of the present brawl,
were turned to Aesop's fable, that wherein
he talks about the frog and mouse; for ' now '
and ' at this moment ' are no more alike,
than one is like the other, if beginning
and end be linked by an attentive mind.
And ev'n as one thought from another springs,
so, next, from that one was another born,
which doubled my first fear. Hence thus I thought:
" These devils have been scorned on our account,
and with such injury and scoff, indeed,
that I believe that they are greatly vexed.
If anger to ill-will be joined, they 'll come
more fiercely after us, than doth a dog
the rabbit which he seizes with his teeth."
Already was I feeling all my hair
bristling with fear, when, gazing back intent,
I said: " If, Teacher, thou hide not thyself

te e me tostamente, io ho pavento 22
di Malebranche; noi gli avem già dietro;
io gl' imagino sì, che già li sento."
E quei: " S' io fossi di piombato vetro, 25
l' imagine di fuor tua non trarrei
più tosto a me, che quella dentro impetro.
Pur mo venìano i tuoi pensier tra' miei 28
con simile atto e con simile faccia,
sì che d' entrambi un sol consiglio fei.
S' egli è che sì la destra costa giaccia, 31
che noi possiam nell' altra bolgia scendere,
noi fuggirem l' imaginata caccia."
Già non compiè di tal consiglio rendere, 34
ch' io li vidi venir con l' ali tese,
non molto lungi, per volerne prendere.
Lo Duca mio di sùbito mi prese, 37
come la madre che al romore è desta,
e vede presso a sè le fiamme accese,
che prende il figlio e fugge e non s' arresta, 40
avendo più di lui che di sè cura,
tanto che solo una camicia vesta;
e giù dal collo della ripa dura 43
supin si diede alla pendente roccia,
che l' un dei lati all' altra bolgia tura.
Non corse mai sì tosto acqua per doccia 46
a volger rota di molin terragno,
quand' ella più verso le pale approccia,

and me with speed, I dread the Evilclaws;
we have them now behind us, and I so
imagine them, that I already feel them."

And he: " If I were made of leaded glass,
thine outward image I would not reflect
more quickly than thine inward I receive.
Even now thy thoughts were coming among mine
with outlook and intent so similar,
that I with both a single purpose formed.
If it be true the right bank slopeth so,
that to the following trench we can descend,
we shall escape from this imagined chase."

He had not finished telling me his plan,
when not far off I saw them coming on
with wings outspread, intent on seizing us.

My Leader then took hold of me at once,
even as a mother, by the noise aroused,
and seeing close to her the burning flames,
seizes her child and flees, and doth not stop,
since caring more for him than for herself,
even long enough to clothe her with a shift;
and downward from the ridge of that hard bank,
his back he yielded to the hanging rock,
which closes one side of the following trench.

Water ne'er moved as swiftly through a sluice,
to turn the overshot wheel of a mill,
when closest to the paddles it approaches,

come il Maestro mio per quel vivagno, 49
portandosene me sopra il suo petto,
come suo figlio, non come compagno.
Appena fur li piè suoi giunti al letto 52
del fondo giù, ch' ei furono in sul colle
sovresso noi; ma non gli era sospetto;
chè l' alta Provvidenza, che lor volle 55
porre ministri della fossa quinta,
poder di partirs' indi a tutti tolle.
Laggiù trovammo una gente dipinta, 58
che giva intorno assai con lenti passi,
piangendo e nel sembiante stanca e vinta.
Elli avean cappe con cappucci bassi 61
dinanzi agli occhi, fatte della taglia
che per li monaci in Cologna fassi.
Di fuor dorate son, sì ch' egli abbaglia; 64
ma dentro tutte piombo, e gravi tanto
che Federigo le mettea di paglia.
O in eterno faticoso manto! 67
Noi ci volgemmo ancor pure a man manca
con loro insieme, intenti al tristo pianto;
ma per lo peso quella gente stanca 70
venìa sì pian, che noi eravam nuovi
di compagnia ad ogni muover d' anca.
Per ch' io al Duca mio: " Fa, che tu trovi 73
alcun ch' al fatto o al nome si conosca,
e gli occhi, sì andando, intorno muovi."

as did my Teacher o'er that selvage-bank,
bearing me down with him upon his back,
as though his son I were, and not his mate.
His feet had hardly reached the trench's bed
below, when they were on the ridge above,
just over us; but naught was now to fear;
because the Providence on high, which willed
to place them in the fifth trench as its servants,
takes from them all the power of leaving it.
A painted people found we there below,
who, moving with exceedingly slow steps,
shed tears, and in their looks appeared subdued
and weary. Cloaks they had equipped with cowls
lowered before their eyes, and cut like those
which in Cologne are fashioned for her monks.
So gilded outside are they that they dazzle;
but inside all are lead, and of such weight,
that those which Frederick clothed men with were straw.
O cloak that wearies through eternity!
We turned again, as ever, to the left,
along with them, intent on their sad plaint;
but, owing to the weight, that weary folk
came on so slowly, that new company
we had at every motion of our legs.
Hence to my Leader I: " Contrive to find
some one whom we may know by deed or name,
and, while thus going, move thine eyes around."

Ed un, che intese la parola Tósca, 76
diretro a noi gridò: " Tenete i piedi,
voi che correte sì per l' aura fosca!
Forse ch' avrai da me quel che tu chiedi." 79
Onde il Duca si volse, e disse: " Aspetta;
e poi secondo il suo passo procedi."
Ristetti, e vidi due mostrar gran fretta 82
dell' animo, col viso, d' esser meco;
ma tardavagli il carco e la via stretta.
Quando fur giunti, assai con l' occhio bieco 85
mi rimiraron senza far parola;
poi si volsero in sè, e dicean seco:
" Costui par vivo all' atto della gola; 88
e s' ei son morti, per qual privilegio
vanno scoperti della grave stola ? "
Poi disser me: " O Tósco, che al collegio 91
degl' ipocriti tristi se' venuto,
dir chi tu sei, non avere in dispregio."
Ed io a loro: " Io fui nato e cresciuto 94
sopra il bel fiume d' Arno alla gran villa,
e son col corpo ch' io ho sempre avuto.
Ma voi chi siete, a cui tanto distilla, 97
quant' io veggio, dolor giù per le guance ?
e che pena è in voi che sì sfavilla ? "
E l' un rispose a me: " Le cappe rance 100
son di piombo, e sì grosse, che li pesi
fan così cigolar le lor bilance.

And one, who heard my Tuscan speech, cried out
behind us: " Stay your feet, O ye that run
so quickly through the gloomy air! From me,
perhaps, shalt thou receive what thou dost ask."
Thereat my Leader turned and said: " Now wait;
and then proceed according to his pace."
I stopped, and two I saw, whose faces showed
great mental haste to be with me, and yet
their burden and the narrow path delayed them.
On coming up to us, they watched me long
with eyes askance, and uttered not a word;
then, toward each other turning, thus they spoke:
" This one seems by the action of his throat
alive; but if they 're dead, by what right, then,
go they uncovered by the heavy stole ? "
And then, addressing me, they said: " O Tuscan,
who to the gathering of sad hypocrites
art come, scorn not to tell us who thou art."
And I to them: " On Arno's lovely stream,
and in its famous town, both born and bred,
I'm in the body I have always had.
But who are ye, adown whose cheeks there drips,
as I perceive, so great a woe, and what
the penalty which sparkles on you thus ? "
" These orange cloaks," one answered, " are of lead,
and of such thickness are they, that the weights
thus cause the scales that balance them to creak.

Frati Godenti fummo, e Bolognesi;
io Catalano e questi Loderingo
nomati, e da tua terra insieme presi,
come suole esser tolto un uom solingo,
per conservar sua pace; e fummo tali,
ch' ancor si pare intorno dal Gardingo."
Io cominciai: "O frati, i vostri mali . . ."
ma più non dissi; chè all' occhio mi corse
un crocifisso in terra con tre pali.
Quando mi vide, tutto si distorse,
soffiando nella barba coi sospiri;
e il frate Catalan, ch' a ciò s' accorse,
mi disse: "Quel confitto che tu miri,
consigliò i Farisei, che convenìa
porre un uom per lo popolo a' martìri.
Attraversato e nudo è nella via,
come tu vedi, ed è mestier ch' ei senta
qualunque passa, com' ei pesa, pria;
ed a tal modo il suocero si stenta
in questa fossa, e gli altri del concilio,
che fu per li Giudei mala sementa."
Allor vid' io maravigliar Virgilio
sopra colui ch' era disteso in croce
tanto vilmente nell' eterno esilio.
Poscia drizzò al frate cotal voce:
"Non vi dispiaccia, se vi lece, dirci
se alla man destra giace alcuna foce,

We Jovial Friars were, and Bolognese;
I, Catalàn, and Loderingo he,
by name, and chosen by thy town together,
as one alone is usually called,
to keep its peace; and such we were, as still
in the Gardingo's neighborhood appears."
" O friars," I began, " your evil deeds . . ."
but said no more; because there struck mine eyes
one crucified by three stakes on the ground.
On seeing me, sighs through his beard he blew,
and writhed all over; then Fra Catalàn,
informed thereby of what had happened, said:
" The pinioned man thou gazest at, advised
the Pharisees that it expedient was
to torture one man for the people's sake.
Stretched crosswise, as thou seest, on the road,
and naked, he is forced to be the first
to feel how much whoever passes weighs.
And in like fashion suffer in this ditch
his father-in-law, and others of the council
which proved a seed of evil for the Jews."
I then saw Virgil marvelling at him,
who in the figure of a cross was stretched
so basely in eternal banishment.
Then to the friar he addressed these words:
" Be not displeased to tell us, an ye may,
if on the right there lie a crossing-place,

onde noi ambedue possiamo uscirci
  senza costringer degli Angeli neri,
  che vegnan d' esto fondo a dipartirci."
Rispose adunque: "Più che tu non speri,
  s' appressa un sasso, che dalla gran cerchia
  si muove, e varca tutti i vallon feri,
salvo ch' a questo è rotto, e nol coperchia;
  montar potrete su per la ruina,
  che giace in costa, e nel fondo soperchia."
Lo Duca stette un poco a testa china;
  poi disse: "Mal contava la bisogna
  colui che i peccator di là uncina!"
E il frate: "Io udì' già dire a Bologna
  del Diavol vizi assai, tra i quali udì'
  ch' egli è bugiardo e padre di menzogna."
Appresso, il Duca a gran passi sen gì,
  turbato un poco d' ira nel sembiante;
  ond' io dagl' incarcati mi partì'
dietro alle poste delle care piante.

by means of which we two may issue hence,
without black Angels being forced to come
and extricate us from this trench's bed."
  " Nearer than thou dost hope " he then replied,
" a crag there is, which at the great round wall
begins, and all the cruel trenches spans,
save that at this one it is broken down,
and spans it not; but ye can climb the ruins,
which from its base lie piled along the slope."
  My Leader kept his head bowed down awhile;
then said: " Wrongly did he report the thing,
who yonder grapples sinners with his hook! "
  The friar then: " Among the many vices given
the Devil at Bologna, I once heard
that he a liar is, and sire of lies."
  Thereat my Leader with great strides departed,
somewhat disturbed by anger in his looks;
then I the burdened left, and followed on
behind the footprints of belovèd feet.

INFERNO XXIV

Cerchio Ottavo. Frode
Bolgia Settima. Ladri

In quella parte del giovinetto anno,
  che il sole i crin sotto l'Aquario tempra,
  e già le notti al mezzo dì sen vanno;
quando la brina in su la terra assempra
  l' imagine di sua sorella bianca,
  ma poco dura alla sua penna tempra;
lo villanello, a cui la roba manca,
  si leva e guarda, e vede la campagna
  biancheggiar tutta, ond' ei si batte l'anca,
ritorna in casa, e qua e là si lagna,
  come il tapin che non sa che si faccia;
  poi riede, e la speranza ringavagna,
veggendo il mondo aver cangiata faccia
  in poco d'ora; e prende suo vincastro,
  e fuor le pecorelle a pascer caccia.
Così mi fece sbigottir lo Mastro
  quand' io gli vidi sì turbar la fronte,
  e così tosto al mal giunse l' empiastro;
chè, come noi venimmo al guasto ponte,
  lo Duca a me si volse con quel piglio
  dolce, ch' io vidi prima a piè del Monte.

INFERNO XXIV

The Eighth Circle. Fraud
The Seventh Trench. Thieves

When in the youthful season of the year
the sun beneath Aquarius warms his locks,
while southward now the nights pursue their way;
and when the hoar-frost draws upon the ground
the counterfeit of her white sister's face,
though shortly lasts the temper of her pen;
the peasant, lacking provender, gets up,
looks out, and, seeing all the country white,
slaps himself on the thigh, returns in doors,
and walking to and fro, laments, poor wretch,
not knowing what to do; then later on
returning out again, recovers hope,
on seeing that the world has shortly changed
its face; and, taking down his shepherd-staff,
out to their feeding drives his tender sheep.
Even thus my Teacher filled me with dismay,
when I beheld such trouble in his face;
thus, too, the plaster quickly reached the wound;
for when we had attained the ruined bridge,
my Leader turned to me with that sweet look,
which at the Mountain's foot I first perceived.

Le braccia aperse, dopo alcun consiglio
eletto seco, riguardando prima
ben la ruina; e diedemi di piglio.
E come quei che adopera ed estima,
che sempre par che innanzi si provveggia;
così, levando me su vèr la cima
d'un ronchion, avvisava un'altra scheggia,
dicendo: " Sopra quella poi t'aggrappa;
ma tenta pria s' è tal, ch'ella ti reggia."
Non era via da vestito di cappa,
chè noi a pena, ei lieve ed io sospinto,
potevam su montar di chiappa in chiappa.
E se non fosse che da quel precinto,
più che dall'altro, era la costa corta,
non so di lui, ma io sarei ben vinto;
ma perchè Malebolge invèr la porta
del bassissimo pozzo tutta pende,
lo sito di ciascuna valle porta
che l'una costa surge e l'altra scende;
noi pur venimmo alfine in su la punta,
onde l' ultima pietra si scoscende.
La lena m' era del polmon sì munta,
quando fui su, ch' io non potea più oltre;
anzi, mi assisi nella prima giunta.
" Omai convien che tu così ti spoltre,"
disse il Maestro, " chè, seggendo in piuma,
in fama non si vien, nè sotto coltre;

CANTO XXIV

First having well surveyed the ruined arch,
after some counsel taken with himself,
his arms he opened, and took hold of me.
And like a man who ponders while he acts,
and always seems to look ahead; ev'n so,
while upward to the top of one great rock
he pushed me, he sought out another crag,
and said: " Take hold of that one next, but first
see whether it be fit to bear thy weight."
 No path was this for one who wore a cloak,
since scarcely could we two, though he was light,
and I was pushed, ascend from rock to rock.
And had the slope on that bank not been shorter,
than on the other, I know not of him,
but I would surely have been overcome;
but since the whole of Malebolgë slopes
down to the opening of the lowest well,
such is the nature of each trench's banks,
that one is high, and low the following one;
and yet we reached at length the ridge above,
from which the crag's last rock projects.
My bre*á*th was so exhausted from my lungs,
when up at last, that I could go no further;
nay, on arriving I sat down at once.
 " Thus, henceforth, must thou rid thyself of sloth,"
my Teacher said; " for one attains not fame,
sitting on cushions, or 'neath canopies;

senza la qual chi sua vita consuma, 49
cotal vestigio in terra di sè lascia,
qual fumo in aer ed in acqua schiuma.
E però leva su! Vinci l' ambascia 52
con l' animo che vince ogni battaglia,
se col suo grave corpo non s' accascia!
Più lunga scala convien che si saglia; 55
non basta da costoro esser partito;
se tu m' intendi, or fa' sì che ti vaglia."
Levaimi allor, mostrandomi fornito 58
meglio di lena ch' io non mi sentìa;
e dissi: "Va', ch' io son forte ed ardito!"
Su per lo scoglio prendemmo la via, 61
ch'era ronchioso, stretto e malagevole,
ed erto più assai che quel di pria.
Parlando andava per non parer fievole; 64
onde una voce uscìo dall' altro fosso,
a parole formar disconvenevole.
Non so che disse, ancor che sopra il dosso 67
fossi dell' arco già che varca quivi;
ma chi parlava ad ira parea mosso.
Io era vòlto in giù, ma gli occhi vivi 70
non potean ire al fondo per l' oscuro;
per ch' io: "Maestro, fa' che tu arrivi
dall'altro cinghio, e dismontiam lo muro; 73
chè, com' io odo quinci e non intendo,
così giù veggio e niente affiguro."

and he that lives without attaining it,
leaveth on earth such traces of himself,
as smoke doth in the air, or foam in water.
Therefore get up! O'ercome thy troubled breath
with that soul-energy, which wins all fights,
unless it sink beneath its body's weight!
A longer stairway must be climbed; 't is not
enough that these stairs have been left; if, then,
thou understand me, let it profit thee."
  I thereupon arose, and showed myself
better equipped with breath than I had felt,
and said: "Go on, for I am strong and bold!"
  We took the pathway up along the crag,
which rocky was, narrow and hard to climb,
and steeper far than was the one before.
Not to seem weak, I talked as on I went;
this from the next trench caused a voice to come,
which was incapable of forming words.
Though I was on the summit of the arch
which crosses here, I know not what it said;
but moved to anger seemed the one who spoke.
Downward I looked, and yet my living eyes
could not attain the bottom for the dark;
hence, "Teacher, try to reach the following ridge,"
said I, "and let us from the wall descend,
for as I hear, but do not understand,
so, looking down from hence, I make out nothing."

"Altra risposta" disse, "non ti rendo,
se non lo far; chè la dimanda onesta
si dee seguir con l'opera tacendo."
Noi discendemmo il ponte dalla testa,
dove s' aggiunge con l' ottava ripa,
e poi mi fu la bolgia manifesta;
e vidivi entro terribile stipa
di serpenti, e di sì diversa mena,
che la memoria il sangue ancor mi scipa.
Più non si vanti Libia con sua rena;
chè, se chelidri, iaculi e farèe
produce, e cencri con amfisibena,
nè tante pestilenze, nè sì ree
mostrò giammai con tutta l' Etiopia,
nè con ciò che di sopra il Mar Rosso èe.
Tra questa cruda e tristissima copia
correvan genti nude e spaventate,
senza sperar pertugio o elitropia.
Con serpi le man dietro avean legate;
quelle ficcavan per le ren la coda
e il capo, ed eran dinanzi aggroppate.
Ed ecco ad un, ch' era da nostra proda,
s' avventò un serpente, che il trafisse
là dove il collo alle spalle s' annoda.
Nè *o* sì tosto mai, nè *i* si scrisse,
com' ei s' accese ed arse, e cener tutto
convenne che cascando divenisse;

" No other answer give I thee," he said,
" save that of action; for a fair request
ought to be met by deeds without a word."

We climbed down from the bridge's further head,
where to the eighth embankment it is joined,
and then the trench was clearly shown to me;
and in it I beheld a frightful throng
of snakes, and of so weird a kind, that still
the memory of them freezes up my blood.

Let Libya and her sand no longer boast;
for though she breed chelỳdri, jàculi,
with cenchri, phàreae and àmphisbaenae,
ne'er with all Ethiopia did she show,
nor e'en with what above the Red Sea lies,
either so many or such evil plagues.
Among this cruel and most dismal swarm
people were running, nude and terrified,
and with no hope of hole or heliotrope.
Their hands were bound behind their back with snakes,
whose tail and head were thrust between their loins,
and tied together in a knot in front.

Then lo, a serpent hurled himself at one,
who near our bank was standing, and transfixed him
there where the neck is to the shoulders joined.
Never were *o* or *i* so quickly written,
as he took fire, and, burning up, must needs
turn wholly into ashes as he fell;

e poi che fu a terra sì distrutto, 103
la polver si raccolse per sè stessa,
e in quel medesmo ritornò di butto.
Così per li gran savi si confessa 106
che la Fenice more e poi rinasce,
quando al cinquecentesimo anno appressa;
erba nè biada in sua vita non pasce, 109
ma sol d' incenso lagrime ed amomo;
e nardo e mirra son l' ultime fasce.
E qual è quei che cade, e non sa como, 112
per forza di demon ch' a terra il tira,
o d' altra oppilazion che lega l' uomo,
quando si leva, che intorno si mira 115
tutto smarrito dalla grande angoscia
ch' egli ha sofferta, e guardando sospira;
tal era il peccator levato poscia. 118
O Potenza di Dio, quanto sei vera,
che cotai colpi per vendetta croscia!
Lo Duca il domandò poi chi egli era; 121
per ch' ei rispose: "Io piovvi di Toscana,
poco tempo è, in questa gola fera.
Vita bestial mi piacque, e non umana, 124
sì come mul ch' io fui; son Vanni Fucci
Bestia; e Pistoia mi fu degna tana."
Ed io al Duca: "Digli che non mucci, 127
e dimanda che colpa quaggiù il pinse;
ch' io il vidi uomo di sangue e di crucci."

whereat, though thus destroyed upon the ground,
the dust, assembling of its own accord,
turned instantly into the self-same man.
  So likewise, as great sages have declared,
the Phoenix dies, and then is born again,
as she approaches her five-hundredth year;
she feeds through life on neither herbs or grain,
but on amòmum only and incense-tears;
her final swaddling bands are nard and myrrh.
  And as is he who falls, nor knoweth how,
by demon force, which pulls him to the ground,
or other inhibition binding man,
and who, on getting up again, looks round
wholly bewildered by the great distress
which he has felt, and, as he looks, heaves sighs;
such was that sinner, after he had risen.
O Power of God, how truly just thou art,
that in revenge dost deal such blows as these!
  Thereat my Leader asked him who he was,
and he replied: " Into this wild ravine
I rained from Tuscany not long ago.
Mule that I was, a beast's life, not a man's,
I liked; I 'm Vanni Fucci, called the Beast;
for me Pistoia was a worthy den."
  Then " Tell him not to slip away," I said,
" and ask what fault thrust him down here; for I
once saw in him a man of blood and strife."

E il peccator, che intese, non s' infinse,
ma drizzò verso me l' animo e il volto,
e di trista vergogna si dipinse;
poi disse: " Più mi duol che tu m' hai còlto
nella miseria dove tu mi vedi,
che quando fui dell' altra vita tolto.
Io non posso negar quel che tu chiedi.
In giù son messo tanto, perch' io fui
ladro alla sacrestìa de' belli arredi;
e falsamente già fu apposto altrui.
Ma, perchè di tal vista tu non godi,
se mai sarai di fuor de' lochi bui,
apri gli orecchi al mio annunzio, e odi:
Pistoia in pria di Neri si dimagra;
poi Fiorenza rinnova gente e modi.
Tragge Marte vapor di Val di Magra
ch' è di torbidi nuvoli involuto;
e con tempesta impetuosa ed agra
sopra Campo Picen fia combattuto;
ond' ei repente spezzerà la nebbia,
sì ch' ogni Bianco ne sarà feruto.
E detto l' ho, perchè doler ti debbia ! "

CANTO XXIV

The sinner then, who understood, feigned not,
but turned toward me both mind and face, and said,
as with a sudden shame he colored up:
" That thou hast caught me in the misery
in which thou see'st me, gives me greater pain
than that which took me from the other life.
I can't refuse what thou dost ask of me.
I 'm placed thus low, because 't was I who robbed
the vestry known for its fair ornaments;
a deed once falsely put upon another.
But now, lest thou enjoy this sight of me,
if thou art ever out of these dark lands,
thine ears to my announcement ope, and hear:
Pistoia first despoils herself of Neri;
then Florence changes folk and government.
From Val di Magra Mars draws forth a bolt
by turbid clouds enveloped; next, with wild
and cruel storm, a battle will be fought
upon the Picene Plain; then suddenly
the bolt will cleave the mist in such a way,
that every Bianco will thereby be wounded.
And this I 've said, that it may give thee pain!"

INFERNO XXV

Cerchio Ottavo. Frode
Bolgia Settima. Ladri

Al fine delle sue parole il ladro
le mani alzò con ambedue le fiche,
gridando: " Togli, Dio, ch' a te le squadro! "
Da indi in qua mi fur le serpi amiche,
perch' una gli s' avvolse allora al collo,
come dicesse: " Io non vo' che più diche ";
ed un' altra alle braccia, e rilegollo
ribadendo sè stessa sì dinanzi,
che non potea con esse dare un crollo.
Ahi, Pistoia, Pistoia, chè non stanzi
d' incenerarti, sì che più non duri,
poi che in mal fare il seme tuo avanzi?
Per tutti i cerchi dell' Inferno oscuri
non vidi spirto in Dio tanto superbo;
non quel che cadde a Tebe giù da' muri.
Ei si fuggì, che non parlò più verbo;
ed io vidi un Centauro pien di rabbia
venir chiamando: " Ov' è, ov' è l' acerbo? "
Maremma non cred' io che tante n' abbia,
quante bisce egli avea su per la groppa,
infin dove comincia nostra labbia.

INFERNO XXV

The Eighth Circle. Fraud
The Seventh Trench. Thieves

The thief, at the conclusion of his words,
lifted his hands with both their figs, and cried:
" Take that, O God, for 't is to Thee I show them! "
From that time onward snakes have been my friends,
for thereupon one coiled around his neck,
as if to say: " I 'd have thee speak no more; "
another, coiling, tied his arms together,
and clinched itself so well in front of him,
that he could make no use of them at all.
Pistoia, ah, Pistoia, why not will
to burn to ashes, and no longer last,
since in ill-doing thou excell'st thy seed ?
In all of Hell's dark rings I 've seen no spirit
so arrogant toward God; not even he,
who fell down headlong from the walls at Thebes.
Without another word he fled away;
whereat I saw a Centaur full of rage
come crying: " Where, where is the stubborn soul? "
Not ev'n Maremma has so many snakes,
I think, as on his crupper that one had,
as far as where our human form begins.

Sopra le spalle, dietro dalla coppa, 22
con l' ale aperte gli giacea un draco;
e quello affoca qualunque s' intoppa.
Lo mio Maestro disse: " Quegli è Caco, 25
che sotto il sasso di monte Aventino
di sangue fece spesse volte laco.
Non va co' suoi fratei per un cammino, 28
per lo furar che frodolente fece
del grande armento, ch' egli ebbe a vicino;
onde cessàr le sue opere biece 31
sotto la mazza d' Ercole, che forse
gliene diè cento, e non sentì le diece."
Mentre che sì parlava, ed ei trascorse; 34
e tre spiriti venner sotto noi,
de' quai nè io nè il Duca mio s'accorse,
se non quando gridàr: " Chi siete voi ? " 37
per che nostra novella si ristette,
ed intendemmo pure ad essi poi.
Io non li conoscea; ma ei seguette, 40
come suol seguitar per alcun caso,
che l' un nomare un altro convenette,
dicendo: " Cianfa dove fia rimaso ? " 43
Per ch' io, acciò che il Duca stesse attento,
mi posi il dito su dal mento al naso.
Se tu sei or, Lettore, a creder lento 46
ciò ch' io dirò, non sarà maraviglia,
chè io, che il vidi, appena il mi consento.

Upon his shoulders right behind his nape
there crouched a dragon with wide opened wings;
and he sets fire to whomsoe'er he meets.

My Teacher said: " He, yonder, Cacus is,
who 'neath the rocks that form Mount Aventine
oft made a lake of blood. He travels not
along the road o'er which his brethren go,
because of having fraudulently robbed
the famous herd which he as neighbor had;
this ended his sly deeds beneath the club
of Hercules, who may perhaps have dealt him
a hundred blows, whereof he felt but ten."

While thus he spoke, that sinner, too, made off;
whereat three spirits came and stood below us,
whom neither I nor even my Leader noticed,
until they all cried out: " Who then are ye ? "
because of which our conversation ceased,
for afterward we heeded them alone.
I knew them not; but so it happened then,
as it is wont to do in certain cases,
that one perforce employed another's name,
saying: " But where can Cianfa have remained ? "
Hence, that my Leader might give heed, I placed
my finger in a line from chin to nose.

If thou art slow now, Reader, to believe
what I shall tell, no marvel will it be,
for I, who saw it, hardly grant I did.

Com' io tenea levate in lor le ciglia, 49
ed un serpente con sei piè si lancia
dinanzi all' uno, e tutto a lui s' appiglia;
coi piè di mezzo gli avvinse la pancia, 52
e con gli anterior le braccia prese;
poi gli addentò e l' una e l' altra guancia;
gli deretani alle cosce distese, 55
e misegli la coda tra ambedue,
e dietro per le ren su la ritese.
Ellera abbarbicata mai non fue 58
ad arbor sì, come l' orribil fiera
per l' altrui membra avviticchiò le sue.
Poi s' appicàr, come di calda cera 61
fossero stati, e mischiàr lor colore;
nè l' un nè l' altro già parea quel ch' era,
come procede innanzi dall' ardore 64
per lo papiro suso un color bruno,
che non è nero ancora, e il bianco more.
Gli altri due riguardavano, e ciascuno 67
gridava: " Omè, Agnèl, come ti muti!
vedi che già non se' nè due nè uno."
Già eran li due capi un divenuti, 70
quando n' apparver due figure miste
in una faccia, ov'eran due perduti.
Fèrsi le braccia due di quattro liste; 73
le cosce con le gambe, il ventre e il casso
divenner membra che non fur mai viste.

CANTO XXV

As toward them I was holding up my brows,
lo, a six-footed serpent hurls itself
in front of one, and clings to him all over;
with both its middle feet it clasped his paunch,
and with its fore feet seized upon his arms;
then with its teeth it wounded both his cheeks;
it spread its hind feet out along his thighs,
and thrusting next its tail between the two,
it stretched it upward all along his back.
Ivy was never rooted to a tree
so fast, as round about the other's limbs
that horrible wild creature twined its own.
And thereupon, as if hot wax they were,
they stuck together, and their colors mixed,
till neither seemed to be what it had been;
just as a browish hue precedes the flame
on burning paper which is not yet black,
while, equally, the white part dies away.
The other two looked on, and each exclaimed:
" O me, Agnello, what a change is thine!
for see, thou now art neither two nor one."
Already into one had both heads turned,
when we two countenances still beheld
mixed in a single face, where both were lost.
From the four previous strips two arms were made;
the thighs and legs, the belly and the chest
became such members as were never seen.

Ogni primaio aspetto ivi era casso;
due e nessun l' imagine perversa
parea; e tal sen gìa con lento passo.
Come il ramarro, sotto la gran fersa
de' dì canicular cangiando siepe,
folgore par, se la via attraversa;
così parea, venendo verso l' epe
degli altri due, un serpentello acceso,
livido e nero come gran di pepe.
E quella parte, donde prima è preso
nostro alimento, all' un di lor trafisse;
poi cadde giuso innanzi lui disteso.
Lo trafitto il mirò, ma nulla disse;
anzi, coi piè fermati sbadigliava,
pur come sonno o febbre l' assalisse.
Egli il serpente, e quei lui riguardava;
l' un per la piaga, e l' altro per la bocca
fumavan forte, e il fumo si scontrava.
Taccia Lucano omai, là dove tocca
del misero Sabello e di Nassidio;
ed attenda ad udir quel ch' or si scocca.
Taccia di Cadmo e d' Aretusa Ovidio;
chè, se quello in serpente, e quella in fonte
converte poetando, io non lo invidio;
chè due nature mai a fronte a fronte
non trasmutò, sì ch' amendue le forme
a cambiar lor materia fosser pronte.

Cancelled therein was every former aspect;
the transformed figure seemed both two and none;
and thus appearing slowly moved away.
  As like a lightning-flash a lizard looks,
if, changing hedges 'neath the dog-day's scourge,
across a road it passes; even such
a little fiery serpent seemed to me,
as toward the bellies of the other two
it came, livid and black as peppercorn.
And in that part through which our nourishment
is first received, it transfixed one of them,
and then fell down, stretched out in front of him.
The pierced man gazed at it, but nothing said;
nay, firmly on his feet he stood, and yawned,
as if attacked by fever or by sleep.
He at the serpent looked, and it at him;
one through his wound, the other through its mouth
smoked hard, and each smoke with the other mingled.
  Let Lucan, then, be silent, where he tells
of poor Sabellus' and Nassidius' fate,
and, giving heed, hear what is now proclaimed.
Of Cadmus, and of Arethusa, too,
let Ovid cease to speak; for though his verse
turn him into a snake, and make of her
a fount, I grudge him not; for face to face
he ne'er so changed two natures, that the forms
of each were ready to exchange their matter.

Insieme si risposero a tai norme,
che il serpente la coda in forca fesse,
e il feruto ristrinse insieme l' orme.
Le gambe con le cosce seco stesse
s' appiccàr sì, che in poco la giuntura
non facea segno alcun che si paresse.
Togliea la coda fessa la figura
che si perdeva là, e la sua pelle
si facea molle, e quella di là dura.
Io vidi entrar le braccia per l' ascelle,
e i due piè della fiera, ch' eran corti,
tanto allungar, quanto accorciavan quelle.
Poscia li piè diretro, insieme attorti,
diventaron lo membro che l' uom cela,
e il misero del suo n' avea due pòrti.
Mentre che il fumo l' uno e l' altro vela
di color nuovo, e genera il pel suso
per l' una parte, e dall' altra il dipela,
l' un si levò, e l' altro cadde giuso,
non torcendo però le lucerne empie,
sotto le quai ciascun cambiava muso.
Quel ch' era dritto il trasse vèr le tempie,
e di troppa materia che in là venne,
uscìr gli orecchi delle gote scempie;
ciò che non corse indietro e si ritenne
di quel soverchio, fe' naso alla faccia,
e le labbra ingrossò quanto convenne.

CANTO XXV

They blended each with each in such a way
that, while the serpent fork-wise clove its tail,
the wounded man together drew his feet.
The legs and with them ev'n the very thighs
so stuck together, that in little time
their juncture left no mark that could be seen.
The cloven tail was taking on the shape
which there was being lost; the skin of one,
meanwhile, was growing soft, and hard the other's.
I saw his arms withdraw into his armpits,
and both the serpent's feet, which were not long,
lengthen as much, as those were growing short.
And then its hinder feet, together twisted,
became the member which a man conceals,
while from his own the wretch had two thrust forth.
And while the smoke was veiling both of them
with novel hues, and generated hair
on one side, and deprived of it the other,
the one stood up, and down the other fell,
nor turned aside for that the impious eyes,
beneath which each of them was changing face.
The one who stood, drew his in toward his temples;
and from the excessive matter coming there
ears issued on his undeveloped cheeks;
and that, which ran not back, but was retained,
of this superfluous matter, gave the face
a nose, and thickened suitably its lips.

Quel che giacea, il muso innanzi caccia, 130
e gli orecchi ritira per la testa,
come face le corna la lumaccia;
e la lingua, che avea unita e presta 133
prima a parlar, si fende, e la forcuta
nell' altro si richiude, e il fumo resta.
L' anima ch' era fiera divenuta, 136
si fugge sufolando per la valle,
e l' altro dietro a lui parlando sputa.
Poscia gli volse le novelle spalle, 139
e disse all' altro: " Io vo' che Buoso corra,
com' ho fatt' io, carpon per questo calle."
Così vid' io la settima zavorra 142
mutare e trasmutare; e qui mi scusi
la novità, se fior la penna abborra.
Ed avvegna che gli occhi miei confusi 145
fossero alquanto, e l' animo smagato,
non potèr quei fuggirsi tanto chiusi,
ch' io non scorgessi ben Puccio Sciancato; 148
ed era quel che sol, dei tre compagni
che venner prima, non era mutato;
l' altro era quel che tu, Gaville, piagni. 151

He who was lying down thrusts forth his muzzle,
and backward through his head withdraws his ears,
even as a snail doth with its horns; his tongue,
which single used to be, and prompt to speech,
divides itself, while in the other case,
the split one closes, and the smoking stops.
The soul which had become a savage beast
flees hissing through the trench; the other spits
behind him as he talks. Then, having turned
away from him his just created shoulders,
he to the third said: " I 'd have Buoso run,
as I have, on his belly o'er this path."
I thus beheld the seventh balast change
and interchange; here let its novelty
excuse me, if it slightly blur my pen.
And though somewhat bewildered were my eyes,
and though confused my mind, those men could not
escape so secretly, that I should fail
Pùccio Sciancato perfectly to see;
and of the three companions who came first,
he only was not changed; the other one
was he, for whom, Gavillë, thou dost weep.

INFERNO XXVI

Cerchio Ottavo. Frode
Bolgia Ottava. Consiglieri Frodolenti

Godi, Fiorenza, poi che se' sì grande,
che per mare e per terra batti l' ali,
e per lo Inferno tuo nome si spande!
Tra li ladron trovai cinque cotali 4
tuoi cittadini, onde mi vien vergogna,
e tu in grande onranza non ne sali.
Ma, se presso al mattin del ver si sogna, 7
tu sentirai di qua da picciol tempo
di quel che Prato, non ch' altri, t' agogna;
e se già fosse, non sarìa per tempo; 10
così foss' ei, da che pur esser dee!
chè più mi graverà, com' più m' attempo.
Noi ci partimmo, e su per le scalèe, 13
che n' avean fatte i borni a scender pria,
rimontò il Duca mio, e trasse mee;
e proseguendo la solinga via 16
tra le schegge e tra' rocchi dello scoglio,
lo piè senza la man non si spedìa.
Allor mi dolsi, ed ora mi ridoglio, 19
quand' io drizzo la mente a ciò ch'io vidi;
e più lo ingegno affreno ch' io non soglio,

INFERNO XXVI

The Eighth Circle. Fraud
The Eighth Trench. Fraudulent Counselors

Rejoice, O Florence, since thou art so great,
that thou dost beat thy wings o'er sea and land,
while ev'n through Hell thy name is spread abroad!
Among the thieves five such as these I found,
thy citizens, whence shame accrues to me,
nor to great honor risest thou thereby.
But if the truth be dreamed at dawn's approach,
thou 'lt feel a little while from now what Prato,
of others not to speak, is craving for thee;
and were it now, it would not be too soon;
so were it, then, since thus it needs must be!
for it will grieve me more, the more I age.

We went away, and up the flight of stairs,
the bournes had formed for our descent before,
my Teacher climbed again, and drew me with him;
and as we followed up the lonely path
among the rocks and boulders of the crag,
our feet proceeded not without our hands.

I sorrowed then, and now again I sorrow,
when I direct my mind to what I saw,
and curb my genius more than I am wont,

perchè non corra che virtù nol guidi;
  sì che, se stella buona o miglior cosa
  m' ha dato il ben, ch' io stesso nol m' invidi.
Quante il villan, ch'al poggio si riposa,
  nel tempo che colui che il mondo schiara,
  la faccia sua a noi tien meno ascosa,
come la mosca cede alla zanzara,
  vede lucciole giù per la vallea,
  forse colà dove vendemmia ed ara;
di tante fiamme tutta risplendea
  l' ottava bolgia, sì com' io m' accorsi,
  tosto ch' io fui là 've il fondo parea.
E qual colui che si vengiò con gli orsi
  vide il carro d' Elìa al dipartire,
  quando i cavalli al cielo erti levòrsi,
che nol potea sì con gli occhi seguire
  ch' ei vedesse altro che la fiamma sola,
  sì come nuvoletta, in su salire;
tal si movea ciascuna per la gola
  del fosso, chè nessuna mostra il furto,
  ed ogni fiamma un peccatore invola.
Io stava sopra il ponte a veder surto,
  sì che, s' io non avessi un ronchion preso,
  caduto sarei giù senza esser urto;
e il Duca, che mi vide tanto atteso,
  disse: " Dentro dai fochi son gli spirti;
  ciascun si fascia di quel ch' egli è inceso."

lest it should run when virtue guides it not;
that, if a kindly star, or aught that's better,
have blest me, I myself may not regret it.

As many glow-worms as the countryman, —
who on the hillside takes his rest, when he,
who lights the world, least hides his face from us,
while to the gnat the fly is giving way, —
sees down along the valley where, perchance,
he gathers in his grapes, or ploughs his field;
with just as many flames the whole eighth trench
was gleaming bright, as I perceived at once,
when I was where its bottom came in view.

As he who by the bears avenged himself,
beheld Elijah's chariot when it left,
and when to heaven its horses rose erect,
since he could not so trace it with his eyes,
as to see more than just the flame alone,
when like a little cloud it rose on high;
of such a nature were the flames that moved
along the gulley of the ditch, for none
displays its theft, though each a sinner hides.

Risen up to look, I so stood on the bridge,
that without being pushed I would have fallen,
had I not grasped a great projecting rock.
My Leader, who perceived me thus intent,
then said: "The spirits are within the fires,
and each is swathed by that wherewith he burns."

“ Maestro mio,” rispos’ io, “ per udirti 49
son io più certo; ma già m’ era avviso
che così fosse, e già voleva dirti:
‘ Chi è in quel foco, che vien sì diviso 52
di sopra, che par surger della pira,
dov’ Eteòcle col fratel fu miso ? ’ ”
Risposemi: “ Là dentro si martìra 55
Ulisse e Diomede, e così insieme
alla vendetta vanno com’ all’ ira;
e dentro dalla lor fiamma si geme 58
l’ aguato del caval, che fe’ la porta
ond’ uscì de’ Romani il gentil seme;
piangevisi entro l’ arte, per che morta 61
Deidamìa ancor si duol d’ Achille,
e del Palladio pena vi si porta.”
“ S’ ei posson dentro da quelle faville 64
parlar,” diss’ io, “ Maestro, assai ten prego,
e riprego che il prego vaglia mille,
che non mi facci dell’ attender niego, 67
fin che la fiamma cornuta qua vegna;
vedi che del desìo vèr lei mi piego.”
Ed egli a me: “ La tua preghiera è degna 70
di molta lode, ed io però l’ accetto;
ma fa che la tua lingua si sostegna.
Lascia parlare a me, ch’ io ho concetto 73
ciò che tu vuoi; ch’ ei sarebbero schivi,
perchè fur Greci, forse del tuo detto.”

" My Teacher," I replied, " I 'm more assured
through hearing thee, but deemed it so already,
and wished to ask thee: ' Who is in the flame
which comes along so cloven at the top,
that from the pyre it seems to rise, whereon
Etèocles was with his brother placed ? ' "
He answered me: " Therein are both Ulysses
and Diomed tormented, who in pain
thus go together, as they did in wrath;
and in that flame of theirs they now bewail
the ambush of the horse, which made the gate,
from which the Roman's noble seed went forth;
there they lament the trick, because of which
Deidamìa, dead, still mourns Achilles;
there the Palladium's penalty is paid."
" If they can speak within those sparks," said I,
" I pray thee, Teacher, much, and pray again
that mine be worth to thee a thousand prayers,
refuse not my request to linger here
until the horned flame come this way; thou see'st
that toward it I 'm inclined by great desire."
And he replied to me: " Thy prayer deserves
much praise and therefore I accede to it,
but see thou that thy tongue restrain itself.
Leave speech to me, who have a clear idea
of what thou wouldst; for they, since Greeks they were,
might be, perchance, disdainful of thy words."

Poi che la fiamma fu venuta quivi,
dove parve al mio Duca tempo e loco,
in questa forma lui parlare audivi:
" O voi, che siete due dentro ad un foco,
s' io meritai di voi, mentre ch' io vissi,
s' io meritai di voi assai o poco,
quando nel mondo gli alti versi scrissi,
non vi movete; ma l' un di voi dica
dove per lui perduto a morir gissi."
Lo maggior corno della fiamma antica
cominciò a crollarsi, mormorando,
pur come quella cui vento affatica;
indi, la cima qua e là menando,
come fosse la lingua che parlasse,
gittò voce di fuori, e disse: " Quando
mi dipartì' da Circe, che sottrasse
me più d' un anno là presso a Gaeta,
prima che sì Enea la nominasse,
nè dolcezza di figlio, nè la pièta
del vecchio padre, nè il debito amore
lo qual dovea Penelope far lieta,
vincer potèro dentro a me l' ardore
ch' io ebbi a divenir del mondo esperto,
e degli vizi umani e del valore;
ma misi me per l' alto mare aperto
sol con un legno, e con quella compagna
picciola, dalla qual non fui deserto.

CANTO XXVI

After the flame had come so near to us,
that time and place seemed fitting to my Leader,
't was in this fashion that I heard him speak:
" O ye that in a single flame are two,
if I deserved of you, when still alive,
if I deserved of you or much or little,
when in the world I wrote the lofty verses,
depart not; but let one of you inform us
whither, when lost, he went away to die."
The greater horn then of the ancient flame
began to quiver with a murmuring sound,
as would a flame made weary by the wind;
and then, while swaying here and there its tip,
as if the latter were the tongue that spoke,
gave forth a voice, and said: " When I departed
from Circe, who concealed me near Gaeta
more than a year before Aeneas so
had named the place, nor fondness for my son,
nor pious reverence for my agèd father,
nor ev'n the bounden love which should have cheered
Penelope, could overcome within me
the eagerness I had to gain experience
both of the world, and of the vice and worth
of men; but forth I put upon the deep
and open sea with but a single ship,
and with that little company, by whom
I had not been deserted. Both its shores

L' un lito e l' altro vidi infin la Spagna, 103
fin nel Morrocco, e l' isola de' Sardi,
e l' altre che quel mare intorno bagna.
Io e i compagni eravam vecchi e tardi, 106
quando venimmo a quella foce stretta,
dov' Ercole segnò li suoi riguardi,
acciò che l' uom più oltre non si metta; 109
dalla man destra mi lasciai Sibilia,
dall' altra già m' avea lasciata Setta.
' O frati,' dissi, ' che per cento milia 112
perigli siete giunti all' occidente,
a questa tanto picciola vigilia
de' vostri sensi, ch' è del rimanente, 115
non vogliate negar l' esperienza,
diretro al sol, del mondo senza gente!
Considerate la vostra semenza; 118
fatti non foste a viver come bruti,
ma per seguir virtute e conoscenza.'
Li miei compagni fec' io sì acuti, 121
con questa orazion picciola, al cammino,
che appena, poscia, gli avrei ritenuti.
E, vòlta nostra poppa nel mattino, 124
de' remi facemmo ali al folle volo,
sempre acquistando dal lato mancino.
Tutte le stelle già dell' altro polo 127
vedea la notte, e il nostro tanto basso,
che non surgeva fuor del marin suolo.

I then beheld, as far away as Spain,
Morocco and the island of the Sards,
and all the rest that sea bathes round about.
Both old and slow were I and my companions,
when we attained that narrow passage-way,
where Hercules set up those signs of his,
which warned men not to sail beyond their bounds;
Seville I left behind me on the right hand,
Ceuta I'd left already on the other.
And then I said: 'O brothers, ye who now
have through a hundred thousand perils reached
the West, to this so short a waking-time
still left your senses, will not to refuse
experience of that world behind the sun
which knows not man! Bethink you of the seed
whence ye have sprung; for ye were not created
to lead the life of stupid animals,
but manliness and knowledge to pursue.'
So eager for the voyage did I make
my fellows by this little speech of mine,
that, after it, I hardly could have checked them.
Hence, to the morning having turned our stern,
we with our oars made wings for our mad flight,
e'er veering toward the left as on we sped.
Night was already seeing all the stars
of the other pole, and our pole so low down,
that from the ocean's floor it never rose.

Cinque volte racceso, e tante casso 130
lo lume era di sotto dalla luna,
poi ch' entrati eravam nell' alto passo,
quando n' apparve una montagna, bruna 133
per la distanza, e parvemi alta tanto,
quanto veduta non n' avea alcuna.
Noi ci allegrammo; e tosto tornò in pianto; 136
chè della nuova terra un turbo nacque,
e percosse del legno il primo canto;
tre volte il fe' girar con tutte l' acque; 139
alla quarta levar la poppa in suso
e la prora ire in giù, com' Altrui piacque,
infin che il mar fu sopra noi richiuso." 142

Five times rekindled, and as often quenched,
had been the light beneath the moon, since first
we entered on the passage of the deep,
when lo, a mountain loomed before us, dim
by reason of the distance, and so high
it seemed to me, that I had seen none such.
And we rejoiced; but soon our happiness
was turned to grief; for from the new-found land
a whirlwind rose, and smote our vessel's prow;
three times it made her whirl with all the waters;
then at the fourth it made her stern go up,
and prow go down, even as Another pleased,
till over us the ocean's waves had closed."

INFERNO XXVII

Cerchio Ottavo. Frode
Bolgia Ottava. Consiglieri Frodolenti

Già era dritta in su la fiamma e cheta
per non dir più, e già da noi sen gìa,
con la licenza del dolce Poeta;
quando un' altra, che dietro a lei venìa, 4
ne fece volger gli occhi alla sua cima,
per un confuso suon che fuor n' uscìa.
Come il bue Cicilian (che mugghiò prima 7
col pianto di colui, e ciò fu dritto,
che l' avea temperato con sua lima),
mugghiava con la voce dell' afflitto, 10
sì che, con tutto ch' ei fosse di rame,
pur ei pareva dal dolor trafitto;
così, per non aver via nè forame 13
dal principio nel foco, in suo linguaggio
si convertivan le parole grame.
Ma poscia ch' ebber còlto lor viaggio 16
su per la punta, dandole quel guizzo
che dato avea la lingua in lor passaggio,
udimmo dire: "O tu, a cui io drizzo 19
la voce, e che parlavi mo Lombardo,
dicendo: 'Issa ten va', più non t' adizzo';

INFERNO XXVII

The Eighth Circle. Fraud
The Eighth Trench. Fraudulent Counselors

The flame, because of having ceased to speak,
was quiet and erect, and now away from us
was going with the gentle Poet's leave;
when lo, another, which behind it came,
caused us to turn our eyes up toward its tip,
by reason of a vague sound issuing thence.
As the Sicilian bull (which bellowed first
with the lament of him, and that was right,
who with his file had given form to it,)
was wont to bellow with the voice of him
who suffered in it, so that, though of brass,
it seemed the one who by the pain was pierced;
even so, since from the body of the flame
they had nor path nor mouth, the painful words
were changed at first into the latter's tongue.
But when these words had travelled to the tip,
and given it that vibration which the tongue,
when uttered, gave to them, we heard it say:
" O thou, to whom I now address my voice,
and who just now didst talk in Lombard, saying:
' Now go thy way, for thee I urge no more; '

perch' io sia giunto forse alquanto tardo,
non t' incresca restare a parlar meco;
vedi che non incresce a me, ed ardo!
Se tu pur mo in questo mondo cieco
caduto sei di quella dolce terra
Latina, ond' io mia colpa tutta reco,
dimmi se i Romagnoli han pace o guerra;
ch' io fui de' monti là intra Urbino
e il giogo di che Tever si disserra."
Io era in giuso ancora attento e chino,
quando il mio Duca mi tentò di costa,
dicendo: " Parla tu; questi è Latino."
Ed io, ch' avea già pronta la risposta,
senza indugio a parlare incominciai:
" O anima, che se' laggiù nascosta,
Romagna tua non è, e non fu mai,
senza guerra ne' cor de' suoi tiranni;
ma in palese nessuna or vi lasciai.
Ravenna sta, come stata è molti anni;
l' aquila da Polenta la si cova
sì, che Cervia ricopre co' suoi vanni.
La terra, che fe' già la lunga prova
e di Franceschi sanguinoso mucchio,
sotto le branche verdi si ritrova.
Il Mastin vecchio e il nuovo da Verrucchio,
che fecer di Montagna il mal governo,
là dove soglion, fan de' denti succhio.

though I, perhaps, have somewhat late arrived,
be not displeased to stop and speak with me;
thou see'st that I am not, although I burn!
If into this blind world thou only now
art fallen down from that sweet Latin land,
whence all my guilt I bring, pray tell me whether
the Romagnoles are having peace or war;
for I came from the mountains 'tween Urbino
and that high peak from which the Tiber springs."

While downward I was leaning still intent,
my Leader touched me on my side, and said:
"Speak thou, for this one an Italian is."

And I, who had my answer all prepared,
began to speak without delay: "O soul,
that art concealed down yonder, thy Romagna
is not at present, and she never was,
devoid of war within her tyrants' hearts;
but I left none apparent there just now.
Ravenna is, as she for many years
has been; Polenta's eagle so broods there,
that Cervia it o'ercovers with its wings.
The town which made the long resistance once,
and of the French a sanguinary heap,
beneath the green paws finds itself again.
Verrucchio's former Mastif and the new,
who foully with Montagna dealt, there make,
where they are wont, a gimlet of their teeth.

Le città di Lamone e di Santerno 49
conduce il leoncel dal nido bianco,
che muta parte dalla state al verno;
e quella, cui il Savio bagna il fianco, 52
così com' ella sie' tra il piano e il monte,
tra tirannìa si vive e stato franco.
Ora chi sei, ti prego che ne conte; 55
non esser duro più ch' altri sia stato,
se il nome tuo nel mondo tegna fronte."
Poscia che il foco alquanto ebbe rugghiato 58
al modo suo, l' aguta punta mosse
di qua, di là, e poi diè cotal fiato:
" S' io credessi che mia risposta fosse 61
a persona che mai tornasse al mondo,
questa fiamma starìa senza più scosse;
ma però che giammai di questo fondo 64
non tornò vivo alcun, s' io odo il vero,
senza tema d' infamia ti rispondo.
Io fui uom d' arme, e poi fui Cordigliero, 67
credendomi, sì cinto, fare ammenda;
e certo il creder mio veniva intero,
se non fosse il Gran Prete, (a cui mal prenda!) 70
che mi rimise nelle prime colpe;
e come e *quare* voglio che m' intenda.
Mentre ch' io forma fui d' ossa e di polpe, 73
che la madre mi diè, l' opere mie
non furon leonine, ma di volpe.

The cities of Lamone and Santerno
the little lion of the white lair rules,
who changes sides from summer-time to winter;
and that whose flank is by the Savio bathed,
lives, as it sits twixt plain and mount,
a free state half, and half a tyranny.
And now, I pray thee, tell me who thou art,
nor harder be than others here have been,
so may thy name maintain itself on earth."
  After the flame had roared a little while,
as is its fashion, to and fro it moved
its pointed tip, and then gave forth this breath:
  "If I believed that my reply were made
to one who to the world would e'er return,
this flame would stay without another quiver;
but inasmuch as, if I hear the truth,
none e'er returned alive from this abyss,
fearless of infamy I answer thee.
A man of arms I was, then Cordelier,
trusting, since girded thus, to make amends;
and certainly my trust had been confirmed,
were 't not for that High Priest, (whom ill befall!)
who set me at my former sins again;
both how and why I 'd have thee hear from me.
While I was still the shape of bones and flesh
my mother gave me, my performances
were not a lion's, but a fox's deeds.

Gli accorgimenti e le coperte vie 76
io seppi tutte; e sì menai lor arte,
ch' al fine della terra il suono uscìe.
Quando mi vidi giunto in quella parte 79
di mia etade, ove ciascun dovrebbe
calar le vele e raccoglier le sarte,
ciò che pria mi piacea, allor m' increbbe; 82
e pentuto e confesso mi rendei,
ahi miser lasso! e giovato sarebbe.
Lo principe de' nuovi Farisei, 85
avendo guerra presso a Laterano,
e non con Saracin nè con Giudei,
chè ciascun suo nemico era Cristiano, 88
e nessuno era stato a vincer Acri,
nè mercatante in terra di Soldano;
nè sommo ufficio, nè ordini sacri 91
guardò in sè, nè in me quel capestro
che solea far li suoi cinti più macri;
ma come Costantin chiese Silvestro 94
dentro Siratti a guarir della lebbre;
così mi chiese questi per maestro
a guarir della sua superba febbre; 97
domandommi consiglio, ed io tacetti,
perchè le sue parole parver ebbre.
E poi mi disse: 'Tuo cor non sospetti; 100
fin or ti assolvo, e tu m' insegna fare
sì come Penestrino in terra getti.

All covert practices and hidden ways
I knew; and I so carried on their arts,
that to the ends of earth their fame was noised.
When I perceived at last that I had reached
that period of my life, when each should strike
his sails and coil his ropes, what hitherto
had given me pleasure I thereat disliked;
I yielded then, repenting and confessing,
and that, alas, poor me! would have availed.
The Prince of modern Pharisees, who then
hard by the Lateran had a war on hand,
though not with either Saracens or Jews,
for Christian were all enemies of his,
and none of them had gone to conquer Acre,
or been a merchant in the Soldan's land;
not heeding in himself his lofty office
and holy orders, or in me the cord,
which leaner used to make those girt therewith;
but as upon Soracte Constantine
once bade Sylvester heal his leprosy;
so this one called on me, as master-leech,
to cure him of the fever of his pride;
he asked me for advice, but I kept still,
because his words were like a drunkard's words.
And then he said: 'Let not thy heart mistrust;
I from now on absolve thee; teach me, then,
how I can Palestrina overthrow.

Lo Ciel poss' io serrare e disserrare, 103
come tu sai; però son due le Chiavi,
che il mio antecessor non ebbe care.'
Allor mi pinser gli argomenti gravi 106
là 've il tacer mi fu avviso il peggio;
e dissi: 'Padre, da che tu mi lavi
di quel peccato, ov' io mo cader deggio, 109
lunga promessa con l' attender corto
ti farà trionfar nell' alto seggio.'
Francesco venne poi, com' io fui morto, 112
per me; ma un de' neri Cherubini
gli disse: 'Nol portar; non mi far torto!
venir sen dee giù tra' miei meschini, 115
perchè diede il consiglio frodolente,
dal quale in qua stato gli sono a' crini;
ch' assolver non si può chi non si pente, 118
nè pentère e volere insieme puossi,
per la contradizion che nol consente.'
O me dolente! come mi riscossi, 121
quando mi prese, dicendomi: 'Forse
tu non pensavi ch' io loïco fossi!'
A Minòs mi portò; e quegli attorse 124
otto volte la coda al dosso duro;
e poi che per gran rabbia la si morse,
disse: 'Questi è de' rei del foco furo;' 127
per ch' io là dove vedi son perduto,
e, sì vestito, andando mi rancuro."

To lock and unlock Heaven is in my power,
as thou dost know; two, therefore, are the Keys,
my predecessor held in small esteem.'
His weighty words then drove me to the point,
at which the silent course appeared the worse;
' Father,' I therefore said, ' since from the sin
thou washest me, which I must now commit,
a promise long drawn out but shortly kept
will cause thy triumph on the lofty seat.'
Then Francis came for me, when I was dead;
but one of our black Cherubs said to him:
' Remove him not, and do no wrong to me!
Among my menials he must needs descend,
because he gave the fraudulent advice,
since which till now I 've had him by the hair;
for who repents not cannot be absolved,
nor yet can one at once repent and will,
the contradiction not permitting it! '
O woeful me! O how I shook with fear,
when, after laying hold on me, he said:
'Perhaps thou didst not think me a logician! '
He carried me to Minos, and the latter
round his hard back eight times entwined his tail,
and when in great rage he had bitten it,
' A sinner of the thievish fire is this,'
he said; hence, where thou see'st me, I am lost,
and, thus robed, sorrowing go my way."

Quand' egli ebbe il suo dir così compiuto, 130
la fiamma dolorando si partìo,
torcendo e dibattendo il corno acuto.
Noi passammo oltre, ed io e il Duca mio, 133
su per lo scoglio, infino in su l' altr' arco
che copre il fosso, in che si paga il fio
a quei che scommettendo acquistan carco. 136

CANTO XXVII

When he had thus completed his discourse,
the flame departed from us with its grief,
twisting and lashing its sharp-pointed horn.
I and my Leader then passed further on
up o'er the crag, as far as the next arch
which spans the ditch, wherein their due is paid
to those who burdens win by severing bonds.

INFERNO XXVIII

Cerchio Ottavo. Frode
Bolgia Nona. Seminatori di Discordie

Chi porìa mai pur con parole sciolte
dicer del sangue e delle piaghe appieno,
ch' io ora vidi, per narrar più volte ?
Ogni lingua per certo verrìa meno 4
per lo nostro sermone e per la mente,
c' hanno a tanto comprender poco seno.
S' ei s' adunasse ancor tutta la gente, 7
che già in su la fortunata terra
di Puglia fu del suo sangue dolente
per li Troiani, e per la lunga guerra 10
che dell' anella fe' sì alte spoglie,
come Livio scrive che non erra;
con quella che sentì di colpi doglie 13
per contrastare a Roberto Guiscardo,
e l' altra, il cui ossame ancor s' accoglie
a Ceperàn, là dove fu bugiardo 16
ciascun Pugliese, e là da Tagliacozzo,
ove senz' arme vinse il vecchio Alardo;
e qual forato suo membro, e qual mozzo 19
mostrasse, da equar sarebbe nulla
il modo della nona bolgia sozzo.

INFERNO XXVIII

The Eighth Circle. Fraud
The Ninth Trench. Sowers of Discord

Who ever could, ev'n with unfettered words,
tell fully of the blood and of the wounds
which now I saw, though oft he told the tale ?
All tongues would certainly fall short of it,
by reason of our speech and of our mind,
whose means are small for taking in so much.
If all the people should again assemble,
who on Apulia's fortune-ravaged soil
suffered of old from all the loss of blood
shed by the Trojans, and in that long war,
which with its spoil of rings made such high heaps,
as Livy writes, who maketh no mistakes;
with those who felt the painful force of blows
received in waging war with Robert Guiscard,
and those whose bones are still heaped up together
at Ceperano, where a faithless liar
was each Apulian, and near Tagliacozzo,
where old Alardo won, though all unarmed;
and if, of these, one showed a limb pierced through,
and one a limb lopped off, 't would all be nothing,
compared with this ninth trench's foul display.

Già veggia, per mezzul perdere o lulla, 22
com' io vidi un, così non si pertugia,
rotto dal mento infin dove si trulla;
tra le gambe pendevan le minugia; 25
la corata pareva, e il tristo sacco
che merda fa di quel che si trangugia.
Mentre che tutto in lui veder m' attacco, 28
guardommi, e con le man s' aperse il petto,
dicendo: " Or vedi come io mi dilacco!
vedi come storpiato è Maometto! 31
dinanzi a me sen va piangendo Alì,
fesso nel volto dal mento al ciuffetto;
e tutti gli altri, che tu vedi qui, 34
seminator di scandalo e di scisma
fur vivi, e però son fessi così.
Un diavolo è qua dietro, che n' accisma 37
sì crudelmente, al taglio della spada
rimettendo ciascun di questa risma,
quando avem volta la dolente strada; 40
però che le ferite son richiuse
prima ch' altri dinanzi gli rivada.
Ma tu chi se', che in su lo scoglio muse, 43
forse per indugiar d' ire alla pena
ch' è giudicata in su le tue accuse?"
" Nè morte il giunse ancor, nè colpa il mena" 46
rispose il mio Maestro, " a tormentarlo;
ma per dar lui esperienza piena,

CANTO XXVIII

No cask, indeed, by loss of middle-board
or stave, is opened as was one I saw,
split from the chin to where one breaketh wind;
while down between his legs his entrails hung,
his pluck appeared, and that disgusting sack,
which maketh excrement of what is swallowed.
While I on seeing him was all intent,
he looked at me, and opening with his hands
his breast, he said: "See now how I am cloven!
Behold how torn apart Mahomet is!
Ali in tears moves on ahead of me,
cloven in his face from forelock down to chin;
and all the others whom thou seest here
disseminators were, when still alive,
of strife and schism, and hence are cloven thus.
There is a devil here behind, who thus
fiercely adorns, and to the sword's edge puts
each member of this company anew,
when we have gone around the woeful road;
because, ere one return in front of him,
the wounds thus made have all been closed again.
But who art thou, that musest on the crag,
perhaps to put off going to the torture
adjudged thine accusation of thyself?"
"Death hath not reached him yet," replied my
"nor to a torment is he led by guilt, [Teacher,
but that complete experience may be giv'n him,

a me, che morto son, convien menarlo
per lo Inferno quaggiù di giro in giro;
e questo è ver così com' io ti parlo."
Più fur di cento che, quando l' udiro,
s' arrestaron nel fosso a riguardarmi,
per maraviglia obbliando il martìro.
" Or dì a fra Dolcin dunque che s' armi,
tu che forse vedrai il sole in breve,
s' egli non vuol qui tosto seguitarmi,
sì di vivanda che stretta di neve
non rechi la vittoria al Noarese,
ch' altrimenti acquistar non sarìa lieve."
Poi che l' un piè per girsene sospese,
Maometto mi disse esta parola;
indi a partirsi in terra lo distese.
Un altro, che forata avea la gola
e tronco il naso infin sotto le ciglia,
e non avea ma' che un' orecchia sola,
restato a riguardar per maraviglia
con gli altri, innanzi agli altri aprì la canna,
ch' era di fuor d' ogni parte vermiglia;
e disse: " Tu, cui colpa non condanna,
e cui io vidi su in terra Latina,
se troppa somiglianza non m' inganna,
rimembriti di Pier da Medicina,
se mai torni a veder lo dolce piano,
che da Vercelli a Marcabò dichina.

I, who am dead, must needs conduct him here
from circle unto circle down through Hell;
and this is true, as that I speak to thee."

On hearing him, more were there than a hundred
who stopped there in the ditch to look at me,
and who through their surprise forgot their pain.

" To Fra Dolcino do thou therefore say,
thou that, perhaps, wilt shortly see the sun,
if soon he would not hither follow me,
to arm him so with food, lest stress of snow
should give the Novarese a victory,
which else would not be easily obtained."

When one foot he had raised to go away,
Mahomet said these words to me; which done,
upon the ground he stretched it to depart.

Another then, who had his neck pierced through,
his nose cut off as far as 'neath his brows,
and who had one ear only, having stopped
to gaze in wonder with the others there,
opened, before the rest, his throat, whose neck
vermilion was on every side, and said:

" O thou that by thy guilt art not condemned,
and whom up in the Latin land I 've seen,
unless too great resemblance play me false,
call Pier da Medicina to thy mind,
if e'er thou see again the lovely plain,
which from Vercelli slopes to Marcabò.

E fa' saper ai due miglior di Fano, 76
a messer Guido ed anco ad Angiolello,
che, se l' antiveder qui non è vano,
gittati saran fuor di lor vasello, 79
e mazzerati presso alla Cattolica,
per tradimento d' un tiranno fello.
Tra l' isola di Cipri e di Maiolica 82
non vide mai sì gran fallo Nettuno,
non da pirati, non da gente Argolica.
Quel traditor che vede pur con l' uno, 85
e tien la terra che tal è qui meco
vorrebbe di veder esser digiuno,
farà venirli a parlamento seco; 88
poi farà sì, che al vento di Focara
non farà lor mestier voto nè preco."
Ed io a lui: " Dimostrami e dichiara, 91
se vuoi ch' io porti su di te novella,
chi è colui dalla veduta amara."
Allor pose la mano alla mascella 94
d' un suo compagno, e la bocca gli aperse,
gridando: " Questi è desso, e non favella;
questi, scacciato, il dubitar sommerse 97
in Cesare, affermando che il fornito
sempre con danno l' attender sofferse."
Oh, quanto mi pareva sbigottito 100
con la lingua tagliata nella strozza
Curio, ch' a dire fu così ardito!

And make it known to Fano's two best men,
to Messer Guido and Angiolello, too,
that they, unless foreseeing be in vain
down here, will from their vessel be cast forth,
and drowned in sacks near La Cattòlica,
through a disloyal tyrant's treachery.
Between the isles Majolica and Cyprus
Neptune ne'er saw so great a crime committed
by pirates, nay, nor by the Argolic folk.
That traitor who sees only with one eye,
and holds the town, from seeing which, one now
is with me here, who fain would fasting be,
will to a conference have them come with him;
he 'll then so act, that 'gainst Focara's wind
they 'll stand in need of neither vow nor prayer."

And I to him: "Point out and show to me,
if news of thee thou 'dst have me bear above,
which is the one who had the bitter sight."

Thereat he laid his hand upon the jaw
of one of his companions, oped his mouth,
and cried: "This is the one, for he speaks not;
when exiled, he removed all doubt in Caesar,
by saying that a man, when once prepared,
ne'er brooked delay but to his detriment."

Oh, how dismayed that Curio seemed to me,
who from his throat now had his tongue cut out,
yet once had been so daring in his speech!

Ed un, ch' avea l' una e l' altra man mozza, 103
levando i moncherin per l' aura fosca,
sì che il sangue facea la faccia sozza,
gridò: " Ricordera' ti anche del Mosca, 106
che dissi, lasso!, ' Capo ha cosa fatta ',
che fu il mal seme per la gente Tósca."
Ed io gli aggiunsi: "E morte di tua schiatta!"; 109
per ch' egli, accumulando duol con duolo,
sen gìo come persona trista e matta.
Ma io rimasi a riguardar lo stuolo, 112
e vidi cosa ch' io avrei paura,
senza più prova, di contarla solo;
se non che coscienza mi assicura, 115
la buona compagnìa che l' uom francheggia
sotto l' osbergo del sentirsi pura.
Io vidi certo, ed ancor par ch' io 'l veggia, 118
un busto senza capo andar, sì come
andavan gli altri della trista greggia;
e il capo tronco tenea per le chiome, 121
pèsol con mano, a guisa di lanterna;
e quei mirava noi, e diceva: " O me! "
Di sè faceva a sè stesso lucerna, 124
ed eran due in uno, ed uno in due;
com' esser può, Quei sa che sì governa.
Quando diritto al piè del ponte fue, 127
levò il braccio alto con tutta la testa,
per appressarne le parole sue,

Then one, from whom both hands had been lopped off,
raising his maimed arms through the gloomy air,
so that his blood befouled his face, cried out:
" Mosca will thou remember, too, who said,
alas! ' What 's done is done! ' a speech which proved
the seed of evil for the Tuscan race."
" And death " I thereto added, " to thy tribe! "
Then he, as woe on woe he heaped, went off,
as one would whom his grief had made insane.

But I remained to look upon the throng,
and such a thing I saw as I should be
afraid to tell of without further proof;
if it were not that conscience reassures me,
the good companion which, beneath the breastplate
of conscious purity, emboldens man.
I really saw, and still I seem to see it,
a trunk without a head, which moved along,
as moved the others of the mournful herd;
and by the hair it held the severed head,
which, hanging like a lantern from its hand,
was saying as it gazed at us: " O me! "
With his own self he made himself a lamp,
and two in one they were, and one in two;
how this can be, He knows who so ordains.

When at the bridge's very foot he was,
he raised his arm above him, head and all,
that he might thus bring near to us his words,

che furo: " Or vedi la pena molesta 130
tu che, spirando, vai veggendo i morti!
Vedi s' alcuna è grande come questa!
E perchè tu di me novelle porti, 133
sappi ch' io son Bertram dal Bornio, quelli
che diedi al re giovane i ma' conforti.
Io feci il padre e il figlio in sè ribelli; 136
Achitofel non fe' più d' Absalone
e di David co' malvagi pungelli.
Perch' io partii così giunte persone, 139
partito porto il mio cerebro, lasso!,
dal suo principio, ch' è in questo troncone;
così s' osserva in me lo contrapasso." 142

which were: "Now see my baneful punishment,
thou that, though breathing, go'st to see the dead!
See whether any be as great as this!
And that thou with thee mayst bear news of me,
know that Bertran de Born I am, the man
who gave the youthful king the ill support.
Of sire and son I mutual rebels made;
Ahithophel by Absalom and David,
with his malicious goadings, did no more.
Because I severed those who thus were joined,
I bear my brain around with me, alas!
severed from its foundation in this trunk;
retaliation thus is seen in me."

INFERNO XXIX

Cerchio Ottavo. Frode
Bolgia Decima. Falsatori di Metalli

La molta gente e le diverse piaghe
  avean le luci mie sì inebriate,
  che dello stare a piangere eran vaghe;
ma Virgilio mi disse: " Che pur guate? 4
  perchè la vista tua pur si soffolge
  laggiù tra l' ombre triste smozzicate?
Tu non hai fatto sì all' altre bolge; 7
  pensa, se tu annoverar le credi,
  che miglia ventidue la valle volge,
e già la luna è sotto i nostri piedi; 10
  lo tempo è poco omai che n' è concesso,
  ed altro è da veder, che tu non vedi."
" Se tu avessi, rispos' io appresso, 13
  atteso alla cagion per ch' io guardava,
  forse m' avresti ancor lo star dimesso."
Parte sen gìa, ed io retro gli andava, 16
  lo Duca, già facendo la risposta,
  e soggiungendo: " Dentro a quella cava,
dov' io teneva gli occhi sì a posta, 19
  credo che un spirto del mio sangue pianga
  la colpa che laggiù cotanto costa."

INFERNO XXIX

The Eighth Circle. Fraud
The Tenth Trench. Falsifiers of Metals

The many people and unheard-of wounds
had caused my eyes to be so drunk with tears,
that fain they were to linger there and weep;
but Virgil said: " At what art gazing still ?
Why is it that thine eyes still rest down there
among the wretched mutilated shades ?
Thou didst not thus when in the other trenches;
consider, then, if thou propose to count them,
that this trench circles two-and-twenty miles,
and that the moon is now beneath our feet;
short is the time allowed us still, and more
there is to see, than what thou seest here."
" If thou hadst heeded " I thereat replied,
" the reason for my gazing there, thou wouldst,
perhaps, have granted me a longer stay."
Meantime my Leader on his way was going,
and I behind him moving, as I made
my answer, adding: " In that hollow place,
whereon I kept mine eyes so steadily,
I think a spirit sprung from mine own blood
bewails the fault so dearly paid for there."

Allor disse il Maestro: " Non si franga
lo tuo pensier da qui innanzi sopr' ello;
attendi ad altro, ed ei là si rimanga;
ch' io vidi lui a piè del ponticello
mostrarti, e minacciar forte, col dito,
ed udi' 'l nominar Geri del Bello.
Tu eri allor sì del tutto impedito
sopra colui che già tenne Altaforte,
che non guardasti in là, sì fu partito."
" O Duca mio, la violenta morte
che non gli è vendicata ancor," diss' io,
" per alcun che dell' onta sia consorte,
fece lui disdegnoso; ond' ei sen gìo
senza parlarmi, sì com' io estimo;
e in ciò m' ha ei fatto a sè più pio."
Così parlammo infino al loco primo
che dello scoglio l' altra valle mostra,
se più lume vi fosse, tutto ad imo.
Quando noi fummo in su l' ultima chiostra
di Malebolge, sì che i suoi conversi
potean parere alla veduta nostra,
lamenti saettaron me diversi,
che di pietà ferrati avean gli strali;
ond' io gli orecchi con le man copersi.
Qual dolor fora, se degli spedali
di Val di Chiana tra il luglio e il settembre,
e di Maremma e di Sardigna i mali

CANTO XXIX

Thereat my Teacher said: " Let not thy thoughts
hereafter break on him; heed other things,
and there let him remain; for at the foot
of that small bridge I saw him point thee out,
and with his finger fiercely threaten thee;
Geri del Bello I then heard him called.
So wholly wast thou then intent on him
who formerly possessed Hautefort, that thou,
till he departed, didst not look beyond."

" Leader," said I, " his death by violence,
which is not yet avenged for him by any
who shared the shame, made him indignant; that,
as I believe, was why he went away
without addressing me; he thus has caused me
to pity him the more." We thus conversed
till we had reached the first place on the crag,
whence, had there been more light, the next ravine
had to its very bottom been revealed.

When we o'er Malebolgë's final cloister
were situated so, that its lay-brethren
could be perceived by us, uncouth laments,
which had their arrow-heads with pity barbed,
so pierced me through and through, that with my hands
I closed mine ears. Such pain as there would be,
if from the hospitals of Val di Chiana,
Maremma and Sardinia, from July
until September, all diseases came

fossero in una fossa tutti insembre; 49
tal era quivi; e tal puzzo n' usciva,
qual suol venir delle marcite membre.
Noi discendemmo in su l' ultima riva 52
del lungo scoglio, pur da man sinistra;
ed allor fu la mia vista più viva
giù vèr lo fondo, là 've la ministra 55
dell' Alto Sire, infallibil Giustizia,
punisce i falsator che qui registra.
Non credo che a veder maggior tristizia 58
fosse in Egina il popol tutto infermo,
quando fu l' aer sì pien di malizia,
che gli animali, infino al picciol vermo, 61
cascaron tutti, e poi le genti antiche,
secondo che i poeti hanno per fermo,
si ristoràr di seme di formiche; 64
ch' era a veder per quella oscura valle
languir gli spirti per diverse biche.
Quel sopra il ventre, qual sopra le spalle 67
l' un dell' altro giacea, e qual carpone
si trasmutava per lo tristo calle.
Passo passo andavam senza sermone, 70
guardando ed ascoltando gli ammalati,
che non potean levar le lor persone.
Io vidi due sedere a sè poggiati, 73
come a scaldar si poggia tegghia a tegghia,
dal capo al piè di schianze maculati;

together in one ditch; such was it here;
and out of it there came a stench, like that
which out of rotting limbs is wont to come.

Adown the last bank of the lengthy crag
we went, as ever to the left; and then
much clearer was my vision toward the bottom,
wherein the servant of the Most High Lord,
Justice infallible, is punishing
the falsifiers she recordeth here.

I do not think it were a sadder sight
to see the whole race in Aegina sick,
when so suffused with poison was the air,
that all the animals, down to the little worm,
fell dead, and when the ancient race of people,
according to what poets hold for truth,
out of the seed of ants restored themselves;
than now it was, to see the spirits languish
down in that gloomy ditch in different heaps.
One on his belly lay, and others leaned
against each other's shoulders, while another
crawled on all fours along the dismal path.

Without conversing, step by step we moved,
both looking at and listening to the sick,
who could not raise their bodies. Two of these
I then saw sitting and against each other
leaning, just as a pan against a pan
is leaned to warm, and spotted o'er with scabs

e non vidi giammai menare stregghia
da ragazzo aspettato dal signorso,
nè da colui che mal volentier vegghia,
come ciascun menava spesso il morso
dell' unghie sopra sè per la gran rabbia
del pizzicor, che non ha più soccorso;
e sì traevan giù l'unghie la scabbia,
come coltel di scàrdova le scaglie,
o d' altro pesce che più larghe l' abbia.
" O tu che colle dita ti dismaglie,"
cominciò il Duca mio all' un di loro,
" e che fai d' esse talvolta tanaglie,
dinne s' alcun Latino è tra costoro
che son quinc' entro, se l' unghia ti basti
eternalmente a cotesto lavoro."
" Latin sem noi, che tu vedi sì guasti
qui ambedue," rispose l' un piangendo;
" ma tu chi se', che di noi domandasti? "
E il Duca disse: " Io son un che discendo
con questo vivo giù di balzo in balzo,
e di mostrar lo Inferno a lui intendo."
Allor si ruppe lo comun rincalzo;
e tremando ciascuno a me si volse
con altri che l' udiron di rimbalzo.
Lo buon Maestro a me tutto s' accolse,
dicendo: " Di' a lor ciò che tu vuoli."
Ed io incominciai, poscia ch' ei volse:

from head to foot; and never have I seen
a curry-comb plied by a boy, for whom
his master waited, or by one who kept
awake against his will, as each oft plied
upon himself the edge of finger-nails
for the great rage of itching, which hath else
no help; their nails kept scraping down their scabs,
as doth a knife the scales of bream, or fish
of other kinds equipped with larger scales.

" O thou that with thy fingers flay'st thyself,"
to one of them my Leader then began,
" and who at times dost pincers make of them,
pray tell us whether Latin any be
of those in here, so may thy nails
suffice thee for thy work eternally."

" We, both of us, whom thou beholdest here
so spoiled, are Latin," answered one who wept,
" but who art thou that didst inquire of us ? "

My Leader thereupon said: " I am one
who with this living man from ledge to ledge
descend, and who propose to show him Hell."

Thereat the common back was broken up,
and trembling each of them turned round toward me,
with others who had heard him by rebound.
Then my good Teacher drew close up to me,
and said: " Say whatsoe'er thou wilt to them."
Hence, since he so had wished it, I began:

"Se la vostra memoria non s' imboli
  nel primo mondo dall' umane menti,
  ma s' ella viva sotto molti soli,
ditemi chi voi siete e di che genti;
  la vostra sconcia e fastidiosa pena
  di palesarvi a me non vi spaventi."
"Io fui d' Arezzo; ed Albero da Siena"
  rispose l' un, "mi fe' mettere al foco;
  ma quel per ch' io morii, qui non mi mena.
Ver è ch' io dissi a lui, parlando a gioco:
  'Io mi saprei levar per l' aer a volo';
  e quei, che avea vaghezza e senno poco,
volle ch' io gli mostrassi l' arte; e solo
  perch' io no 'l feci Dedalo, mi fece
  ardere a tal, che l' avea per figliuolo.
Ma nell' ultima bolgia delle diece
  me per l' alchimia, che nel mondo usai,
  dannò Minòs, a cui fallar non lece."
Ed io dissi al Poeta: "Or fu giammai
  gente sì vana come la Sanese?
  Certo non la Francesca sì d' assai!"
Onde l' altro lebbroso, che m' intese,
  rispose al detto mio: Tràmmene Stricca,
  che seppe far le temperate spese;
e Niccolò, che la costuma ricca
  del garofano prima discoperse
  nell' orto dove tal seme s' appicca;

" So may your memory never fly away
from human minds in that first world of ours,
but rather under many suns survive,
pray tell me who ye are, and of what people;
nor let your foul and loathsome punishment
make you afraid to show yourselves to me."
" I of Arezzo was; and Albero
da Siena had me burned;" one then replied,
" but what I died for doth not bring me here.
'T is true I said to him, although in jest,
that I knew how to raise me in the air;
and he, who, curious, had but little sense,
wished me to show that art to him; and only
because I did not make him Daedalus,
he had me burned by one, who treated him
as son. But to the last trench of the ten
Minos, who may not make mistakes, condemned me
for the alchemy I practised in the world."
Then to the Poet I: " Now was there ever
a people as vainglorious as the men
of Siena? Surely not the French by far!"
Whereat the other leprous one, who heard me,
replied to what I said: " Excepting Stricca,
who moderation knew in what he spent;
and Niccolò, who was the first to find
the costly use of cloves in gardens where
such seed takes root; excepting, too,

e tranne la brigata, in che disperse
  Caccia d' Ascian la vigna e la gran fronda,
  e l' Abbagliato suo senno proferse.
Ma perchè sappi chi sì ti seconda
  contra i Sanesi, aguzza vèr me l' occhio,
  sì che la faccia mia ben ti risponda;
sì vedrai ch' io son l' ombra di Capocchio,
  che falsai li metalli con alchimia;
  e ti dei ricordar, se ben t' adocchio,
com' io fui di natura buona scimia."

the company, on whom Càccia d' Asciàn
wasted his vineyard and great forest land,
while d' Abbagliato squandered all his sense.
But so that thou mayst know who backs thee thus
against the men of Siena, point thine eyes
toward me, that well my face may answer thee;
so shalt thou see that I 'm Capocchio's shade,
who metals falsified by alchemy;
and thou, if well I see thee, shouldst recall
how good an ape of nature I was once."

INFERNO XXX

Cerchio Ottavo. Frode. Bolgia Decima
Falsatori di Persone, di Monete e di Parole

Nel tempo che Giunone era crucciata
per Semelè contra il sangue Tebano,
come mostrò una ed altra fiata,
Atamante divenne tanto insano 4
che, veggendo la moglie con due figli
venir carcata da ciascuna mano,
gridò: " Tendiam le reti, sì ch' io pigli 7
la leonessa e i leoncini al varco! ";
e poi distese i dispietati artigli,
prendendo l' un ch' avea nome Learco, 10
e rotollo, e percosselo ad un sasso;
e quella s' annegò con l' altro carco.
E quando la Fortuna volse in basso 13
l' altezza de' Troian che tutto ardiva,
sì che insieme col regno il re fu casso,
Ecuba trista, misera e cattiva, 16
poscia che vide Polissena morta,
e del suo Polidoro in su la riva
del mar si fu la dolorosa accorta, 19
forsennata latrò sì come cane;
tanto il dolor le fe' la mente torta.

INFERNO XXX

The Eighth Circle. Fraud. The Tenth Trench
Falsifiers of Persons, Money, and Words

When Juno, on account of Semele,
was angry with the royal blood of Thebes,
as several times she showed herself to be,
so fiercely mad did Athamas become,
that, when he saw his wife approaching him,
burdened by her two sons on either side,
" Spread we the nets," he cried, " that I may take,
upon their passing, lioness and cubs! "
and thereupon stretched out his cruel claws,
and taking hold of one, Learchus named,
whirled him around, and dashed him 'gainst a rock;
his wife then with the other drowned herself.
Again, when Fortune so low down had brought
the Trojans' arrogant, all-daring power,
that with their kingdom shattered was their king;
Hecuba, sad, forlorn, and captive now,
when she had seen her dead Polỳxena,
and in her painful anguish had perceived
her Polydorus lying on the beach,
out of her senses, barked as would a dog;
so greatly had her suffering turned her mind.

Ma nè di Tebe furie nè Troiane 22
si vider mai in alcun tanto crude,
non punger bestie, non che membra umane,
quant' io vidi due ombre smorte e nude, 25
che mordendo correvan di quel modo,
che il porco quando del porcil si schiude.
L' una giunse a Capocchio, ed in sul nodo 28
del collo l' assannò sì, che, tirando,
grattar gli fece il ventre al fondo sodo.
E l' Aretin, che rimase tremando, 31
mi disse: " Quel folletto è Gianni Schicchi,
e va rabbioso altrui così conciando."
" Oh," diss' io lui, " se l' altro non ti ficchi 34
li denti addosso, non ti sia fatica
a dir chi è, pria che di qui si spicchi! "
Ed egli a me: " Quell' è l' anima antica 37
di Mirra scellerata, che divenne
al padre, fuor del dritto amore, amica.
Questa a peccar con esso così venne, 40
falsificando sè in altrui forma,
come l' altro, che là sen va, sostenne,
per guadagnar la donna della torma, 43
falsificar in sè Buoso Donati,
testando e dando al testamento norma."
E poi che i due rabbiosi fur passati, 46
sopra cui io avea l' occhio tenuto,
rivolsilo a guardar gli altri mal nati.

But ne'er did furies or of Thebes or Troy
reveal in any one such cruelty,
in goading beasts or, much less, human limbs,
as that which I beheld in two death-pale
and naked shades, who ran around, and bit,
as doth a boar, when from the sty let out.
One reached Capocchio, and so thrust his tusks
into his neck behind, that, dragging him,
he made his belly scrape the solid ground.

The Aretine, still trembling, said to me:
"That imp is Gianni Schicchi who, enraged,
goes all around ill-treating others thus."
Then "Oh," said I to him, "so may the other
not fix his teeth in thee, be not too tired
to tell me who he is, before he 'skips'!"

And he to me: "That is the ancient soul
of wicked Myrrha, who, outside the bounds
of lawful love, became her father's mistress.
She came to sin with him by counterfeiting
another's person in herself, as dared
the other one who yonder goes away, —
that he might gain the lady of the stud, —
to counterfeit Buoso Donati's self,
and make his will and give it legal form."

When the two furious souls, on whom my eyes
were fixed, had passed away, I turned them round
to look upon the other evil born.

Io vidi un, fatto a guisa di liuto, 49
pur ch' egli avesse avuta l' anguinaia
tronca dal lato che l' uomo ha forcuto.
La grave idropisìa, che sì dispaia 52
le membra con l' umor che mal converte,
che il viso non risponde alla ventraia,
faceva a lui tener le labbra aperte, 55
come l' etico fa, che per la sete
l' un verso il mento, e l' altro in su rinverte.
" O voi che senza alcuna pena siete, 58
e non so io perchè, nel mondo gramo,"
diss' egli a noi, " guardate ed attendete
alla miseria del maestro Adamo! 61
Io ebbi, vivo, assai di quel ch' io volli,
ed ora, lasso!, un gocciol d' acqua bramo.
Li ruscelletti, che de' verdi colli 64
del Casentin discendon giuso in Arno,
facendo i lor canali freddi e molli,
sempre mi stanno innanzi, e non indarno; 67
chè l' imagine lor vie più m' asciuga
che il male ond' io nel volto mi discarno.
La rigida Giustizia, che mi fruga, 70
tragge cagion del loco ov' io peccai,
a metter più li miei sospiri in fuga.
Ivi è Romena, là dov' io falsai 73
la lega suggellata del Battista;
per ch' io il corpo su arso lasciai.

CANTO XXX

And one I saw, who like a lute were shaped,
if he had only had his groin cut off
down in the region where a man is forked.
The heavy dropsy which unmates the limbs
in such a way with ill-digested humor,
that face and paunch no longer correspond,
was causing him to keep his lips apart,
as doth the hectic, who, because of thirst,
turns one lip chinward, and the other up.
"O ye that are, and wherefore I know not,
free from all torment in this world of woe,"
said he to us, "behold, and pay attention
to Master Adam's wretched misery!
When living, I had all that I desired,
and now, alas, I crave a drop of water.
The little brooks which toward the Arno run
down from the Casentino's green-clad hills,
and render all their channels cool and fresh,
are evermore before me, nor in vain;
because their image makes me drier far
that this disease, which strips my face of flesh.
The rigid Justice, which is scourging me,
takes from the very place in which I sinned
the means to give my sighs a greater flight.
There lies Romena, where I fasified
the coin on which the Baptist's form is stamped;
for that I left my body burned above.

Ma s' io vedessi qui l' anima trista 76
di Guido, o d' Alessandro, o di lor frate,
per Fonte Branda non darei la vista.
Dentro c' è l' una già, se l' arrabbiate 79
ombre che vanno intorno dicon vero;
ma che mi val, c' ho le membra legate ?
S' io fossi pur di tanto ancor leggiero, 82
ch' io potessi in cent' anni andare un' oncia,
io sarei messo già per lo sentiero,
cercando lui tra questa gente sconcia, 85
con tutto ch' ella volge undici miglia,
e men d' un mezzo di traverso nòn ci ha.
Io son per lor tra sì fatta famiglia; 88
ei m' indussero a battere i fiorini,
ch' avean ben tre carati di mondiglia."
Ed io a lui: " Chi son li due tapini, 91
che fuman come man bagnate il verno,
giacendo stretti a' tuoi destri confini ? "
" Qui li trovai, e poi volta non dierno," 94
rispose, " quand' io piovvi in questo greppo,
e non credo che dieno in sempiterno.
L' una è la falsa che accusò Giuseppo; 97
l' altro è il falso Sinon greco da Troia;
per febbre acuta gittan tanto leppo."
E l' un di lor, che si recò a noia 100
forse d' esser nomato sì oscuro,
col pugno gli percosse l' epa croia.

But could I see the woeful soul of Guido,
or Alexander, or their brother, here,
for Fonte Branda I 'd not give the sight.
One is in here already, if the shades,
who go around here raging, tell the truth,
but what is that to me whose limbs are bound ?
If only I were still so light of foot,
that I could in a hundred years advance
one inch, I 'd be already on the road,
in search of him among the loathsome people,
although this trench goes round eleven miles,
and is no less than half a mile across.
Through them am I in such a family,
for they persuaded me to coin the florins,
which had at least three carats of alloy."
  Then I to him said: " Who are those two wretches
who, smoking like wet hands in winter-time,
are lying there beside thee on thy right ? "
  " I found them here," he answered, " when I rained
into this ditch, since when they have not turned,
nor will, I think, for all eternity.
One is the woman who charged Joseph falsely;
the other, Sinon, Troy's deceitful Greek;
their burning fever makes them reek like this."
  And one of them, who felt aggrieved, perhaps,
at being named so darkly, smote the speaker
upon his hard stiff belly with his fist.

Quella sonò, come fosse un tamburo; 103
e mastro Adamo gli percosse il volto
col braccio suo, che non parve men duro,
dicendo a lui: " Ancor che mi sia tolto 106
lo muover, per le membra che son gravi,
ho io il braccio a tal mestiere sciolto."
Ond' ei rispose: " Quando tu andavi 109
al foco, non l' avèi tu così presto;
ma sì e più l' avèi, quando coniavi."
E l'idropico: " Tu di' ver di questo; 112
ma tu non fosti sì ver testimonio,
là 've del ver fosti a Troia richiesto."
" S' io dissi falso, e tu falsasti il conio! ", 115
disse Sinone, " e son qui per un fallo,
e tu per più ch' alcun altro demonio."
" Ricorditi, spergiuro, del cavallo," 118
rispose quel ch' avea enfiata l' epa,
" e sìeti reo che tutto il mondo sallo! "
" A te sia rea la sete onde ti crepa," 121
disse il Greco, " la lingua, e l' acqua marcia
che il ventre innanzi gli occhi sì t' assiepa! "
Allora il monetier: " Così si squarcia 124
la bocca tua per dir mal come suole;
chè, s' io ho sete ed umor mi rinfarcia,
tu hai l' arsura, e il capo che ti duole; 127
e per leccar lo specchio di Narcisso,
non vorresti a invitar molte parole."

It made a sound, as it had been a drum;
then Master Adam smote him with his arm,
which did not seem less hard, upon his face,
and said: "Though I of motion be deprived,
by reason of my limbs which heavy are,
I have an arm that 's loose for needs like this."
Then he replied: "When going to the fire
thou hadst it not so ready; but just so,
and more, thou hadst it, when thou madest coin."
He of the dropsy: "Here thou sayest true,
but thou wast not so true a witness there,
where thou wast questioned of the truth at Troy."
"If I spoke falsely, thou didst falsify
the coin!" said Sinon, "I 'm for one sin here,
and thou for more than any other demon!"
"Remember, perjurer, the horse," replied
he of the swollen paunch, "and bitter be
for thee, that known it is by all the world!"
"Ill be for thee the thirst wherewith thy tongue
is cracking," said the Greek, "and that foul water,
which 'fore thine eyes thus makes thy paunch a hedge!"
Thereat the coiner said: "As is its wont,
thy mouth in speaking evil gapeth wide;
for though I 'm thirsty, and humor stuffs me out,
thine is the fever and the aching head;
and thou 'dst not stand in need of many words
bidding thee lick the mirror of Narcissus."

Ad ascoltarli er' io del tutto fisso, 130
quando il Maestro mi disse: " Or pur mira!
chè per poco è, che teco non mi risso."
Quand' io 'l sentì' a me parlar con ira, 133
volsimi verso lui con tal vergogna,
ch' ancor per la memoria mi si gira;
e quale è quei che suo dannaggio sogna, 136
che, sognando, desidera sognare,
sì che quel ch' è, come non fosse, agogna;
tal mi fec' io, non potendo parlare, 139
che desiava scusarmi, e scusava
me tuttavia, e nol mi credea fare.
" Maggior difetto men vergogna lava," 142
disse il Maestro, " che il tuo non è stato;
però d' ogni tristizia ti disgrava.
e fa' ragion ch' io ti sia sempre allato, 145
se più avvien che Fortuna t' accoglia
ove sien genti in simigliante piato;
chè voler ciò udire è bassa voglia." 148

CANTO XXX

On listening to them I was all intent,
when " Now be careful there! " my Teacher said,
" for I 'm not far from quarrelling with thee."
When I thus heard him speak to me in anger,
such was the shame wherewith I turned to him,
that through my memory it is circling still;
and such as he who dreameth of his harm,
and, dreaming, wishes that he dreamt, and thus,
as if it were not, longs for that which is;
such I became, who, impotent to speak,
would fain excuse myself, and all the while
was doing so, but did not think I was.
" Less shame would wash away a greater fault
than thine hath been; " my Teacher said to me,
" therefore unburden thee of all thy sadness,
and count on me as ever at thy side,
if it again should chance that Fortune find thee
where folk in such a wrangle are engaged;
for vulgar is the wish to hear such things."

INFERNO XXXI

L' Orlo del Pozzo Centrale
I Giganti

Una medesma lingua pria mi morse,
sì che mi tinse l' una e l' altra guancia,
e poi la medicina mi riporse;
così od' io che soleva la lancia 4
d' Achille e del suo padre esser cagione
prima di trista e poi di buona mancia.
Noi demmo il dosso al misero vallone 7
su per la ripa che il cinge d' intorno,
attraversando senza alcun sermone.
Quivi era men che notte e men che giorno, 10
sì che il viso m' andava innanzi poco;
ma io sentì' sonare un alto corno,
tanto ch' avrebbe ogni tuon fatto fioco, 13
che, contra sè la sua via seguitando,
dirizzò gli occhi miei tutti ad un loco.
Dopo la dolorosa rotta, quando 16
Carlo Magno perdè la santa gesta,
non sonò sì terribilmente Orlando.
Poco portai in là volta la testa, 19
che mi parve veder molte alte torri;
ond' io: " Maestro, di', che terra è questa ? "

INFERNO XXXI

The Edge of the Central Well
The Giants

One and the selfsame tongue first wounded me,
so that it colored both my cheeks, and then
supplied me with the medicine required;
Achilles' and his father's lance, I hear,
was likewise wont to be the source of, first,
a sad, and, after, of a grateful gift.

We turned our backs upon the woeful vale
over the bank which girds it round about,
and passed across without a single word.

Here less than night it was, and less than day,
so that my sight advanced not far; but here
I heard a horn give forth so loud a sound,
that it had rendered any thunder faint;
this led mine eyes, as counter to its path
they followed, wholly to a single place.

After the woeful rout, when Charlemagne
the holy army of his knights had lost,
Roland blew not so terrible a blast.

I had not kept my head turned toward it long,
when many lofty towers I seemed to see;
I, therefore: " Teacher, say what town is this ? "

Ed egli a me: “ Però che tu trascorri 22
per le tenebre troppo dalla lungi,
avvien che poi nel maginar abborri.
Tu vedrai ben, se tu là ti congiungi, 25
quanto il senso s’ inganna di lontano;
però alquanto più te stesso pungi.”
Poi caramente mi prese per mano 28
e disse: “ Pria che noi siam più avanti,
acciò che il fatto men ti paia strano,
sappi che non son torri, ma Giganti; 31
e son nel pozzo intorno dalla ripa
dall’ umbilico in giuso tutti quanti.”
Come, quando la nebbia si dissipa, 34
lo sguardo a poco a poco raffigura
ciò che cela il vapor che l’ aer stipa;
così, forando l’ aura grossa e scura, 37
più e più appressando invèr la sponda,
fuggìemi errore, e crescemmi paura;
però che, come in su la cerchia tonda 40
Montereggion di torri si corona;
così la proda che il pozzo circonda
torreggiavan di mezza la persona 43
gli orribili Giganti, cui minaccia
Giove del cielo ancora, quando tuona.
Ed io scorgeva già d’ alcun la faccia, 46
le spalle e il petto, e del ventre gran parte,
e per le coste giù ambo le braccia.

" Since through the darkness from too far away
thou peerest," he replied, " it comes about
that afterward thou errest in conceiving.
If yonder thou attain, thou 'lt clearly see
how from afar one's senses are deceived;
hence onward urge thyself a little more."
Thereat he took my hand with kindly care,
and said to me: " Ere further on we go,
so that the fact may seem less strange to thee,
know, then, that towers they are not, but Giants;
and all of them are standing in the well
around the bank, each from his navel down."
As, when a fog is thinning off, one's gaze
little by little giveth shape to that,
which, since it packs the air, the mist conceals;
even so, as through the dense, dark air I pierced,
and nearer drew and nearer to the brink,
error in me took flight, and fear increased;
for, as upon its round enclosing walls
Montereggione crowns itself with towers;
thus o'er the margin which surrounds the well
with one half of their bodies towered up
those frightful Giants, whom, when from the sky
he thunders, Jupiter is threatening still.
Already now was I distinguishing
the face of one, his shoulders and his breast,
most of his paunch, and, down his sides, both arms.

Natura certo, quando lasciò l' arte 49
di si fatti animali, assai fe' bene,
per tòrre tali esecutori a Marte;
e s' ella d' elefanti e di balene 52
non si pente, chi guarda sottilmente,
più giusta e più discreta la ne tiene;
chè dove l' argomento della mente 55
s' aggiunge al mal volere ed alla possa,
nessun riparo vi può far la gente.
La faccia sua mi parea lunga e grossa, 58
come la pina di San Pietro a Roma;
ed a sua proporzione eran l' altr' ossa;
sì che la ripa, ch' era perizoma 61
dal mezzo in giù, ne mostrava ben tanto
di sopra che di giungere alla chioma
tre Frison s' averìan dato mal vanto; 64
però ch' io ne vedea trenta gran palmi
dal loco in giù, dov' uomo affibbia il manto.
" *Rafel mai amech zabi et almi* " 67
cominciò a gridar la fiera bocca,
cui non si convenian più dolci salmi.
E il Duca mio vèr lui: " Anima sciocca, 70
tienti col corno, e con quel ti disfoga,
quand' ira o altra passion ti tocca!
Cèrcati al collo, e troverai la soga 73
che il tien legato, o anima confusa,
e vedi lui che il gran petto ti doga."

CANTO XXXI

When Nature ceased from making animals
like these, and took such executioners
from Mars, she certainly did very well;
and ev'n if she of elephants and whales
repent her not, whoever subtly looks
holds her therein the more discreet and just;
for where the reasoning faculty is joined
to evil will equipped with power to act,
people can make against it no defence.
His face appeared to me as long and big
as is at Rome the pine-cone of Saint Peter's,
and in proportion to it were his other bones;
so that the bank, which from his middle down
an apron was, showed quite so much of him
above it, that of reaching to his hair
three Frisians would have made a useless boast;
for I full thirty spans of him perceived,
down from the place at which one buckles cloaks.
" *Rafel mai amech zabi et almi* "
the frightful mouth, to which no sweeter psalms
were fitting, thereupon began to cry.
Then toward him cried my Leader: " Foolish soul,
keep to thy horn, and vent thyself therewith,
when wrath or other passion seizes thee!
Search at thy neck, and thou wilt find the cord
which holds it tied, O spirit of confusion,
and see it lying on thy mighty breast."

Poi disse a me: " Egli stesso s' accusa; 76
questi è Nembrotto, per lo cui mal coto
pure un linguaggio nel mondo non s' usa.
Lasciamlo stare, e non parliamo a vòto; 79
chè così è a lui ciascun linguaggio,
come il suo ad altrui, ch' a nullo è noto."
Facemmo adunque più lungo viaggio, 82
volti a sinistra; ed al trar d' un balestro
trovammo l' altro assai più fiero e maggio.
A cinger lui, qual che fosse il maestro, 85
non so io dir; ma ei tenea succinto
dinanzi l' altro, e dietro il braccio destro
d' una catena, che il teneva avvinto 88
dal collo in giù, sì che in su lo scoperto
si ravvolgea infino al giro quinto.
" Questo superbo voll' esser esperto 91
di sua potenza contra il Sommo Giove; "
disse il mio Duca, " ond' egli ha cotal merto.
Fialte ha nome; e fece le gran prove, 94
quando i Giganti fèr paura a' Dei;
le braccia ch' ei menò, giammai non move."
Ed io a lui: " S' esser puote, io vorrei 97
che dello smisurato Briarèo
esperienza avesser gli occhi miei."
Ond' ei rispose: " Tu vedrai Antèo 100
presso di qui, che parla ed è disciolto,
che ne porrà nel fondo d' ogni reo.

To me then: " Self-accused he stands, for this
is Nimrod, to whose evil thought is due
that more than one tongue in the world is spoken.
Let us leave him alone, nor talk in vain;
for such is every tongue to him, as his
to others is, for that is known to none.

Then, turning to the left, we travelled on
much further; and within a crossbow's shot
we found the next one far more large and fierce.
What was the master's power who girded him,
I cannot say; but this one had in front
his left arm, and behind his back his right,
tied by a chain, which downward from his neck
held him so bound, that on the uncovered part
it wound around as far as the fifth coil.

My Leader said to me: " 'Gainst Jove Most High
this proud soul wished to test his strength, and hence
hath this reward. Ephialtes is his name;
his haughty undertaking he attempted
what time the Giants caused the Gods to fear;
the arms he plied he moveth now no more."

And I to him: " If possible it be,
I 'd gladly have these eyes of mine enjoy
experience of the measureless Briareus."

Then he replied: " Antaeus thou 'lt behold
not far from here, who speaks, and, since unbound,
can set us at the bottom of all sin.

Quel che tu vuoi veder, più là è molto,
ed è legato e fatto come questo,
salvo che più feroce par nel volto."
Non fu tremoto già tanto rubesto,
che scotesse una torre così forte,
come Fialte a scotersi fu presto.
Allor temetti più che mai la morte,
e non v' era mestier più che la dotta,
s' io non avessi viste le ritorte.
Noi procedemmo più avanti allotta,
e venimmo ad Antèo, che ben cinqu' alle,
senza la testa, uscìa fuor della grotta.
" O tu che nella fortunata valle,
che fece Scipion di gloria reda
quando Annibal co' suoi diede le spalle,
recasti già mille leon per preda,
e che, se fossi stato all' alta guerra
de' tuoi fratelli, ancor par ch' e' si creda
che avrebber vinto i Figli della Terra;
mettine giù, e non ten vegna schifo,
dove Cocito la freddura serra.
Non ci far ire a Tizio nè a Tifo;
questi può dar di quel che qui si brama;
però ti china, e non torcer lo grifo.
Ancor ti può nel mondo render fama;
ch' ei vive, e lunga vita ancor aspetta,
se innanzi tempo Grazia a sè no 'l chiama."

He is much further on, whom thou wouldst see,
and bound he is, and shaped like this one, save
that more ferocious in his looks he seems."

There never was an earthquake strong enough
to shake a tower with so much violence,
as Ephialtes quickly shook at this.
Then more than ever yet did I fear death,
nor for it was there need of more than fear,
had it not been that I perceived his bonds.

We thereupon proceeded further still,
and to Antaeus came, who full five ells,
beside his head, protruded from the pit.

" O thou that in the valley fortune-blest,
which once caused Scipio to inherit glory
when with his followers Hannibal took flight,
once tookst a thousand lions as thy prey,
and who, hadst thou been at thy brethren's war
on high, it seems that it is still believed
the Sons of Earth had been the victors there;
pray set us down below, nor let disdain
affect thee, where the cold locks up Cocytus.
Make us not go to Tìtyus or to Tìpheus;
this man can give what most is longed for here;
stoop, then, nor twist thy muzzle. He can still
give fame to thee on earth, since he is living,
and still looks forward to long life, if Grace
recall him not untimely to itself."

Così disse il Maestro; e quegli in fretta 130
le man distese, e prese il Duca mio,
ond' Ercole sentì già grande stretta.
Virgilio, quando prender si sentìo, 133
disse a me: " Fàtti in qua, sì ch' io ti prenda ";
poi fece sì, che un fascio er' egli ed io.
Qual pare a riguardar la Carisenda 136
sotto il chinato, quando un nuvol vada
sopr' essa sì, che ella incontro penda;
tal parve Antèo a me, che stava a bada 139
di vederlo chinare, e fu tal ora,
ch' avrei voluto andar per altra strada;
ma lievemente al fondo, che divora 142
Lucifero con Giuda, ci sposò;
nè, sì chinato, lì fece dimora,
e come albero in nave si levò. 145

The Teacher thus; then he in haste stretched out
the hands, whose mighty pressure Hercules
once felt, and took my Leader. Virgil then,
on feeling himself taken, said to me:
" Come here, that I may take thee up; " and then
so did, that he and I one bundle were.

Such as the Carisenda seems, when viewed
beneath its leaning side, whene'er a cloud
sails o'er it so, that opposite it hangs;
such did Antaeus seem to me, who watched
to see him stoop, and such a moment 't was,
that I had gladly gone another road.

But lightly at the bottom, which devours
Judas and Lucifer, he set us down;
nor, thus bent over, did he linger there,
but raised himself, as on a ship a mast.

INFERNO XXXII

Cerchio Nono. Tradimento. Cocito
Traditori dei Congiunti, e della Patria

S' io avessi le rime aspre e chiocce,
come si converrebbe al tristo buco,
sopra il qual pontan tutte l' altre rocce,
io premerei di mio concetto il suco
più pienamente; ma perch' io non l' abbo,
non senza tema a dicer mi conduco;
chè non è impresa da pigliare a gabbo
descriver fondo a tutto l' universo,
nè da lingua che chiami mamma e babbo;
ma quelle Donne aiutino il mio verso,
ch' aiutaro Anfione a chiuder Tebe,
sì che dal fatto il dir non sia diverso.
O sopra tutte mal creata plebe,
che stai nel loco, onde parlar è duro,
me' foste state qui pecore o zebe!
Come noi fummo giù nel pozzo scuro
sotto i piè del Gigante, assai più bassi,
ed io mirava ancora all' alto muro,
dicere udimmi: " Guarda come passi!
fa' sì, che tu non calchi con le piante
le teste de' fratei miseri lassi! "

INFERNO XXXII

The Ninth Circle. Treachery. Cocytus
Traitors to their Relatives, and to their Country

If I had rhymes that were as harsh and hoarse
as would be fitting for the dismal hole,
on which lean all the other circling rocks,
I 'd squeeze the juice of my conception out
more fully; but because I have them not,
not without fear do I resolve to speak;
for to describe the bottom of the universe
is not an enterprise wherewith to jest,
nor for a tongue that says ' mamma ' and ' dad ';
let, then, those Ladies give my verse their aid,
who helped Amphion build the walls of Thebes,
that from the facts the telling differ not.
O rabble, that, ill-born beyond all people,
are in a place, to speak of which is hard,
far better had ye here been sheep or goats!
When we were down within the gloomy well,
beneath the Giant's feet, though lower far,
and I still gazing at its lofty wall,
I heard one say to me: " Look where thou walkest!
and see that with thy feet thou trample not
the heads of us two wretched, weary brothers! "

Per ch' io mi volsi, e vidimi davante, 22
e sotto i piedi, un lago, che per gelo
avea di vetro, e non d' acqua, sembiante.
Non fece al corso suo sì grosso velo 25
di verno la Danoia in Ostericch,
nè Tanaì là sotto il freddo cielo,
com' era quivi; chè, se Tambernicch 28
vi fosse su caduto, o Pietrapana,
non avrìa pur dall' orlo fatto cricch.
E come a gracidar si sta la rana 31
col muso fuor dell' acqua, quando sogna
di spigolar sovente la villana;
livide insin là dove appar vergogna, 34
eran l' ombre dolenti nella ghiaccia,
mettendo i denti in nota di cicogna.
Ognuna in giù tenea volta la faccia; 37
da bocca il freddo, e dagli occhi il cor tristo
tra lor testimonianza si procaccia.
Quand' io ebbi d' intorno alquanto visto, 40
volsimi a' piedi, e vidi due sì stretti,
che il pel del capo avieno insieme misto.
" Ditemi, voi che si stringete i petti," 43
diss' io, " chi siete ? " E quei piegaro i colli;
e poi ch' ebber li visi a me eretti,
gli occhi lor, ch' eran pria pur dentro molli, 46
gocciàr su per le labbra; e il gelo strinse
le lagrime tra essi, e riserrolli.

Thereat I turned around, and saw before me,
and 'neath my feet, a lake which, being frozen,
seemed to be made of glass and not of water.
  The Danube up in Austria never made
so thick a veil in winter for its course,
nor yonder 'neath the cold sky did the Don,
as what was here; for even if Tambernich
had fallen on it, or had Pietrapana,
it had not cracked even at its very edge.
  And as a frog remains, to do its croaking,
with muzzle out of water, in the season
when oft the peasant dreams that she is gleaning;
even so, as far as where one's shame is shown,
the woeful shades were livid in the ice,
as to the notes of storks they set their teeth.
Each kept his face turned downward; from his mouth,
the cold, and from his eyes, his saddened heart
provides itself a witness in their midst.
  When I had gazed around a while, I looked
down at my feet, and two I saw with heads
so close together, that their hair was mixed.
  "Ye that are pressing thus your breasts together,
say who ye are," said I. They bent their necks,
and when their faces had been raised toward me,
their eyes, moist only inwardly before,
gushed upward though the lids; whereat the cold,
binding the tears between them, closed them up.

Con legno legno spranga mai non cinse
forte così; ond' ei, come due becchi,
cozzaro insieme, tanta ira li vinse!
Ed un, ch' avea perduto ambo gli orecchi
per la freddura, pur col viso in giùe,
disse: " Perchè cotanto in noi ti specchi?
Se vuoi saper chi son cotesti due,
la valle onde Bisenzio si dichina,
del padre loro Alberto e di lor fue.
D' un corpo uscìro; e tutta la Caìna
potrai cercare, e non troverai ombra
degna più d' esser fitta in gelatina;
non quegli, a cui fu rotto il petto e l' ombra
con esso un colpo per la man d' Artù;
non Focaccia; non questi, che m' ingombra
col capo sì, ch' io non veggio oltre più,
e fu nomato Sàssol Mascheroni;
se Tosco sei, ben sai omai chi fu.
E perchè non mi metti in più sermoni,
sappi ch' io fui il Camicion de' Pazzi;
ed aspetto Carlin che mi scagioni."
Poscia vid' io mille visi, cagnazzi
fatti per freddo; onde mi vien riprezzo,
e verrà sempre, de' gelati guazzi.
E mentre che andavamo invèr lo mezzo,
al quale ogni gravezza si rauna,
ed io tremava nell' eterno rezzo;

A clamp ne'er bound so tightly board to board;
whereat, so great the anger mastering them,
like two he-goats, they butted one another.
And one who had, by reason of the cold,
lost both his ears, with face still lowered, said:
" Why dost thou mirror thee so much on us ?
If thou wouldst know who those two near thee are,
the valley from which thy Bisenzio flows
belonged to their sire Albert and to them.
They issued from one body; and thou canst search
through all Caìna, but thou 'lt never find
a shade more worthy to be fixed in ice;
not he, whose breast and shadow broken were
by one same blow at Arthur's hand; nor yet
Focaccia; nor this fellow here, whose head
so blocks me, that I cannot see beyond,
and who was Sàssol Mascheroni called;
who he was, thou, if Tuscan, now knowst well.
And that thou put me to no further speech,
know, then, that I was Camiciòn de' Pazzi,
and that, to excuse me, I await Carlìn."
Thereafter I beheld a thousand faces
made doglike by the cold; hence frozen ponds
cause me to shudder now, and always will.
And now, while toward that center we were moving,
whereto all heavy objects gravitate,
and I was trembling in the eternal cold;

se voler fu, o destino, o fortuna,
non so; ma, passeggiando tra le teste,
forte percossi il piè nel viso ad una.
Piangendo mi sgridò: " Perchè mi peste ?
Se tu non vieni a crescer la vendetta
di Mont' Aperti, perchè mi moleste ? "
Ed io: " Maestro mio, or qui m' aspetta,
sì ch' io èsca d' un dubbio per costui;
poi mi farai, quantunque vorrai, fretta."
Lo Duca stette; ed io dissi a colui,
che bestemmiava duramente ancora:
" Qual se' tu, che così rampogni altrui ? "
" Or tu chi se', che vai per l' Antenora,
percotendo " rispose, " altrui le gote
sì, che, se fossi vivo, troppo fora ? "
" Vivo son io, e caro esser ti puote,"
fu mia risposta, " se dimandi fama,
ch' io metta il nome tuo tra l' altre note."
Ed egli a me: " Del contrario ho io brama;
lèvati quinci, e non mi dar più lagna;
chè mal sai lusingar per questa lama! "
Allor lo presi per la cuticagna,
e dissi: " E' converrà che tu ti nomi,
o che capel qui su non ti rimagna! "
Ond' egli a me: " Perchè tu mi dischiomi,
nè ti dirò ch' io sia, nè mostrerolti,
se mille fiate in sul capo mi tomi."

I know not whether it were will, or fate,
or chance; but as I walked among the heads,
hard in the face of one I struck my foot.
Weeping he scolded: " Wherefore dost thou smite me?
Unless thou comest to increase the vengeance
for Mont' Aperti, why dost thou molest me?"
And I said: " Teacher, wait now for me here,
that I through him may issue from a doubt;
then at thy pleasure shalt thou hurry me."
My Leader stopped; and I to him, who still
was savagely blaspheming, said: " What sort
of man art thou, that scoldest people so?"
" Now who art thou, that goest " he replied,
" through Antenora, smiting cheeks so roughly,
that it would be too much, wert thou alive?"
" I am alive, and it may profit thee "
was my reply, " for me to place thy name,
if fame thou ask, among my other notes."
And he: " I crave the contrary; away
with thee, and bother me no more; for ill
dost thou know how to flatter in this bog!"
Thereat I seized him by the nape, and said:
" It needs must be that thou reveal thy name,
or that no hair remain upon thee here!"
Then he to me: " Though thou pull out my hair,
I 'll neither say, nor show thee, who I am,
fall thou upon my head a thousand times."

Io avea già i capelli in mano avvolti, 103
e tratti glien' avea più d' una ciocca,
latrando lui con gli occhi in giù raccolti;
quando un altro gridò: " Che hai tu, Bocca ? 106
Non ti basta sonar con le mascelle,
se tu non latri ? Qual diavol ti tocca ? "
" Omai " diss' io, " non vo' che tu favelle, 109
malvagio traditor; chè alla tua onta
io porterò di te vere novelle."
" Va' via," rispose, " e ciò che tu vuoi, conta; 112
ma non tacer, se tu di qua entr' eschi,
di quel ch' ebbe or così la lingua pronta.
Ei piange qui l' argento de' Franceschi; 115
' Io vidi ' potrai dir, ' quel da Duera
là dove i peccatori stanno freschi.'
Se fossi domandato, altri chi v' era, 118
tu hai da lato quel di Beccherìa,
di cui segò Fiorenza la gorgiera.
Gianni de' Soldanier credo che sia 121
più là con Ganellone e Tebaldello,
ch' aprì Faenza quando si dormìa."
Noi eravam partiti già da ello, 124
ch' io vidi due ghiacciati in una buca
sì, che l' un capo all' altro era cappello;
e come il pan per fame si manduca, 127
così il sopran li denti all' altro pose,
là 've il cervel si giunge con la nuca.

CANTO XXXII

I had his hair wrapped round my hand already,
and more than one shock had I plucked from him,
while he was barking, with his eyes turned down;
when here another cried: " What ails thee, Bocca ?
Is making noise with jawbones not enough,
unless thou bark ? What devil touches thee ? "
" Henceforth " said I, " I would not have thee speak,
perfidious traitor; for true news of thee
I 'll carry with me to thy lasting shame."
" Begone, and tell whate'er thou wilt; " he answered,
but be not silent, if thou issue hence,
of him who had just now his tongue so ready.
He here bewails the money of the French;
' Him of Duera ' thou canst say, ' I saw
where cold the days are for the sinful folk.'
And if thou shouldst be asked who else was there,
thou hast beside thee him of Beccherìa,
who had his gorget cut in two by Florence.
Gianni de' Soldanier is further on,
I think, with Ganellon, and Tebaldello,
who, while its people slept, unlocked Faenza."
From him we had departed now, when two
I saw, so frozen in a single hole,
that one man's head served as the other's cap.
And as because of hunger bread is eaten,
even so the upper on the other set
his teeth, where to the nape the brain is joined.

Non altrimenti Tideo si rose 130
le tempie a Menalippo per disdegno,
che quei faceva il teschio e l' altre cose.
" O tu che mostri per sì bestial segno 133
odio sopra colui che tu ti mangi,
dimmi il perchè," diss' io, " per tal convegno,
che, se tu a ragion di lui ti piangi, 136
sappiendo chi voi siete e la sua pecca,
nel mondo suso ancor io te ne cangi,
se quella, con ch' io parlo, non si secca." 139

Not otherwise did Tydeus gnaw the temples
of Menalippus out of spite, than this one
was gnawing at the skull and other parts.
" O thou that showest by a sign so beastly
hatred toward him thou eatest, tell me why,"
said I to him, " on this express condition,
that shouldst thou rightfully of him complain,
I, knowing who ye are, and that one's sin,
may quit thee for it in the world above,
if that, wherewith I speak, be not dried up."

INFERNO XXXIII

Cerchio Nono. Tradimento. Cocito
Traditori della Patria e de' Commensali

La bocca sollevò dal fiero pasto
quel peccator, forbendola ai capelli
del capo, ch' egli avea di retro guasto.
Poi cominciò: " Tu vuoi ch' io rinnovelli 4
disperato dolor che il cor mi preme,
già pur pensando, pria che io ne favelli.
Ma se le mie parole esser den seme, 7
che frutti infamia al traditor ch' io rodo,
parlare e lagrimar vedrai insieme.
Io non so chi tu se', nè per che modo 10
venuto se' quaggiù: ma Fiorentino
mi sembri veramente, quand' io t' odo.
Tu dèi saper ch' io fui Conte Ugolino, 13
e questi l' Arcivescovo Ruggieri;
or ti dirò perchè i son tal vicino.
Che per l' effetto de' suoi ma' pensieri, 16
fidandomi di lui, io fossi preso
e poscia morto, dir non è mestieri;
però quel che non puoi avere inteso, 19
ciò è come la morte mia fu cruda,
udirai, e saprai se m' ha offeso.

INFERNO XXXIII

The Ninth Circle. Treachery. Cocytus
Traitors to their Country, and to their Guests

From his grim meal that sinner raised his mouth,
and wiped it on the hair of that same head,
which he had spoiled behind. He then began:
" Thou wouldst that I renew a hopeless grief,
the thought of which already breaks my heart,
before I speak of it. But if my words
are likely to be seeds, and bear the fruit
of infamy upon the traitor whom I gnaw,
speaking and weeping shalt thou see together.
I know not who thou art, nor by what means
thou 'rt come down here, but when I hear thee speak,
thou truly seemst to me a Florentine.
Know, then, that I Count Ugolino was,
and this man here Ruggieri, the Archbishop;
and now I 'll tell thee why I 'm thus his neighbor.
That, as the outcome of his evil thoughts,
I, trusting him, was seized, and afterward
was put to death, there is no need to say;
but that which thou canst not have heard, that is,
how cruel was my death, thou now shalt hear,
and whether he have wronged me thou shalt know.

Breve pertugio dentro dalla muda, 22
la qual per me ha il titol della Fame
e in che convien ancor ch' altri si chiuda,
m' avea mostrato per lo suo forame 25
più lune già, quand' io feci il mal sonno,
che del futuro mi squarciò il velame.
Questi pareva a me maestro e donno, 28
cacciando il lupo e i lupicini al monte,
per che i Pisan veder Lucca non ponno,
con cagne magre, studiose e conte; 31
Gualandi con Sismondi e con Lanfranchi
s' avea messi dinanzi dalla fronte.
In picciol corso mi pareano stanchi 34
lo padre e i figli, e con l' acute scane
mi parea lor veder fender li fianchi.
Quando fui desto innanzi la dimane, 37
pianger sentii fra il sonno i miei figliuoli,
ch' eran con meco, e dimandar del pane.
Ben se' crudel, se tu già non ti duoli, 40
pensando ciò ch' al mio cor s' annunziava;
e se non piangi, di che pianger suoli?
Già eran desti, e l' ora s' appressava 43
che il cibo ne soleva essere addotto,
e per suo sogno ciascun dubitava;
ed io sentii chiavar l' uscio di sotto 46
all' orribile torre; ond' io guardai
nel viso a' miei figliuoi senza far motto.

CANTO XXXIII

A narrow slit within the moulting-tower,
which bears, because of me, the name of Hunger,
and in whose walls still others must be locked,
had through its opening shown me many a moon
already, when I had the evil dream,
which rent apart the curtain of the future.
This one therein a lord and huntsman seemed,
chasing the wolf and wolflings toward the mount
which hinders Pisans from beholding Lucca,
with bitches lean and eager and well trained;
for he had set before him in his van
Gualandi with Sismondi and Lanfranchi.
After a little run both father and sons
seemed weary to me; then methought I saw
their flanks torn open by sharp-pointed fangs.

When, just before the morning, I awoke,
I heard my children, who were with me there,
sob in their sleep, and ask me for their bread.
Cruel indeed thou art, if, thinking what
my heart forebode, thou grievest not already;
and if thou weepest not, at what art wont
to weep ? Awake they were, and now the hour
was drawing nigh when food was brought to us,
hence each, by reason of his dream, was worried;
and then I heard the dread tower's lower door
nailed up; whereat, without a word, I looked
my children in the face. I did not weep,

Io non piangeva, sì dentro impietrai;
piangevan elli; ed Anselmuccio mio
disse: ‘ Tu guardi sì, padre; che hai ? ’
Però non lagrimai, nè rispos’ io
tutto quel giorno, nè la notte appresso,
infin che l’ altro sol nel mondo uscìo.
Come un poco di raggio si fu messo
nel doloroso carcere, ed io scorsi
per quattro visi il mio aspetto stesso,
ambo le mani per dolor mi morsi;
ed ei, pensando ch’ io il fessi per voglia
di manicar, di subito levòrsi,
e disser: ‘ Padre, assai ci fia men doglia,
se tu mangi di noi; tu ne vestisti
queste misere carni, e tu le spoglia! ’
Queta’ mi allor per non farli più tristi;
quel dì e l’ altro stemmo tutti muti.
Ahi, dura terra, perchè non t’ apristi ?
Poscia che fummo al quarto dì venuti,
Gaddo mi si gettò disteso a’ piedi,
dicendo: ‘ Padre mio, chè non m’ aiuti ? ’
Quivi morì; e come tu mi vedi,
vid’ io cascar li tre ad uno ad uno
tra il quinto dì e il sesto; ond’ io mi diedi,
già cieco, a brancolar sopra ciascuno,
e due dì li chiamai, poi che fur morti;
poscia, più che il dolor, potè il digiuno.”

so like a stone had I become within;
they wept; and my poor little Anselm said:
'Father, thou lookest so! What aileth thee?'
But still I did not weep, nor did I answer
through all that day, or through the following night,
till on the world another sun had dawned.
Then, when a little beam had made its way
into our woeful prison, and I perceived
by their four faces, how I looked myself,
I bit in anguish both my hands. And they,
thinking it done because I craved to eat,
immediately stood up, and said to me:
'Father, much less shall we be pained, if us
thou eat; thou with this wretched flesh didst clothe us,
do thou, then, strip it from us now.' Thereat,
to sadden them no more, I calmed myself;
through that day and the next we all kept mute.
Ah, why, hard earth, didst thou not open up?
Then Gaddo, when the fourth day we had reached,
stretched himself out at length before my feet,
and said: "My father, why dost thou not help me?"
And there he died; and, ev'n as thou seest me,
between the fifth day and the sixth I saw
the three fall one by one; and, blind already,
I gave myself to groping over each,
and two days called them, after they were dead;
then fasting proved more powerful than pain."

Quand' ebbe detto ciò, con gli occhi torti 76
riprese il teschio misero co' denti,
che furo all' osso, come d' un can, forti.
Ahi, Pisa, vituperio delle genti 79
del bel paese là, dove il *sì* suona;
poi che i vicini a te punir son lenti,
muovansi la Caprara e la Gorgona, 82
e faccian siepe ad Arno in su la foce,
sì ch' egli anneghi in te ogni persona!
chè, se il conte Ugolino avea voce 85
d' aver tradita te delle castella,
non dovèi tu i figliuoi porre a tal croce.
Innocenti facea l' età novella, 88
novella Tebe, Uguccione e il Brigata,
e gli altri due che il canto suso appella.
Noi passamm' oltre, là 've la gelata 91
ruvidamente un' altra gente fascia,
non volta in giù, ma tutta riversata.
Lo pianto stesso lì pianger non lascia, 94
e il duol, che trova in su gli occhi rintoppo,
si volve in entro a far crescer l' ambascia;
chè le lacrime prime fanno groppo, 97
e sì, come visiere di cristallo,
riempion sotto il ciglio tutto il coppo.
Ed avvegna che sì, come d' un callo, 100
per la freddura ciascun sentimento
cessato avesse del mio viso stallo,

When he had spoken thus, with eyes awry,
he seized again the wretched skull with teeth,
which for the bone were strong as are a dog's.

Ah, Pisa, foul reproach of those that dwell
in that fair country where the *sì* is heard;
since slow thy neighbors are to punish thee,
then let Caprara and Gorgona move,
and make a hedge across the Arno's mouth,
that every person in thee may be drowned!
for though Count Ugolino had the name
of traitor to thee in thy castle-towns,
thou shouldst not thus have crucified his sons.
Their youthful age had made, thou modern Thebes,
Brigata and Uguccione innocent,
and the other two my canto names above.

Further along we went, to where the ice
roughly enswathes another class of people,
not downward turned, but wholly on their backs.
Weeping itself allows not weeping there,
and tears, which find a barrier in their eyes,
turn back, to cause their suffering to increase;
because the first ones form a solid block,
and thus like crystal visors wholly fill
the hollow cup beneath the brow. And though,
as in a callous spot,
because of cold
all feeling had departed from my face,

già mi parea sentire alquanto vento;
per ch' io: " Maestro mio, questo chi move ?
Non è quaggiù ogni vapore spento ? "
Ed egli a me: " Avaccio sarai dove
di ciò ti farà l' occhio la risposta,
veggendo la cagion che il fiato piove."
Ed un de' tristi della fredda crosta
gridò a noi: " O anime crudeli
tanto, che data v' è l' ultima posta,
levatemi dal viso i duri veli,
sì ch' io sfoghi il dolor che il cor m' impregna,
un poco, pria che il pianto si raggeli."
Per ch' io a lui: " Se vuoi ch' io ti sovvegna,
dimmi chi sei; e s' io non ti disbrigo,
al fondo della ghiaccia ir mi convegna! "
Rispose adunque: " Io son frate Alberigo,
io son quel delle frutta del mal orto,
che qui riprendo dattero per figo."
" Oh," diss' io lui, " or sei tu ancor morto ? "
Ed egli a me: " Come il mio corpo stea
nel mondo su, nulla scienza porto.
Cotal vantaggio ha questa Tolomèa,
che spesse volte l' anima ci cade
innanzi ch' Atropòs mossa le dea.
E perchè tu più volentier mi rade
le invetriate lagrime dal volto,
sappi che tosto che l' anima trade,

it seemed to me that now I felt some wind;
whence I to him: " My Teacher, who moves this ?
Is not all moving air quenched here below ? "
  And he: " Ere long shalt thou be where thine eyes,
seeing the cause which raineth down the blast,
will make an answer to thee as to this."
  One of the wretches of the icy crust
called out to us thereat: " O souls, so cruel,
that unto you the last place is assigned,
remove for me the hard veils on my face,
that I may somewhat vent the pain that fills
my heart, before the tears freeze up again."
  Whence I to him: "If thou wouldst have me help thee,
say who thou art; and should I not relieve thee,
may I needs reach the bottom of the ice! "
  Then he: " I Frate Alberigo am,
he of the evil garden's fruit, who here
for every fig I gave get back a date."
  Then " Oh! " said I, " art thou already dead ? "
And he to me replied: " I have no knowledge
how in the world above my body fares.
Such is the privilege of this Ptolomèa,
that frequently a soul falls into it,
ere Atropos have caused it to move on.
But that thou scrape more gladly from my face
these glassy tears, know, then, that just as soon
as any soul betrays, as I betrayed,

come fec' io, il corpo suo l' è tolto 130
da un demonio, che poscia il governa
mentre che il tempo suo tutto sia vòlto.
Ella ruina in sì fatta cisterna; 133
e forse pare ancor lo corpo suso
dell' ombra che di qua dietro mi verna.
Tu il dèi saper, se tu vien pur mo giuso; 136
egli è ser Branca d' Oria, e son più anni
poscia passati ch' ei fu sì racchiuso."
" Io credo " diss' io lui, " che tu m' inganni; 139
chè Branca d' Oria non morì unquanche,
e mangia, e bee, e dorme, e veste panni."
" Nel fosso su " diss' ei, " di Malebranche, 142
là dove bolle la tenace pece,
non era giunto ancora Michel Zanche,
che questi lasciò un diavolo in sua vece 145
nel corpo suo, ed un suo prossimano,
che il tradimento insieme con lui fece.
Ma distendi oramai in qua la mano, 148
aprimi gli occhi! "; ed io non gliele apersi;
e cortesia fu in lui esser villano.
Ahi, Genovesi! uomini diversi 151
d' ogni costume, e pien d' ogni magagna,
perchè non siete voi del mondo spersi ?
chè col peggiore spirto di Romagna 154
trovai di voi un tal, che per sua opra
in anima in Cocito già si bagna,
ed in corpo par vivo ancor di sopra. 157

its body is taken from it by a demon,
who then takes charge of it, until its time
be all revolved. Into a well like this
it rushes headlong down; and so, perhaps,
the body of the shade that winters here
behind me, is still visible above.
This thou shouldst know, if just come down, for he
Ser Branca d' Oria is, and many years
have now gone by, since he was thus shut up."

"I think" said I, "that thou deceivest me,
for Branca d' Oria is not dead as yet,
but eats, and drinks, and sleeps, and dons his clothes."

"Above us, in the Malebranche's ditch,"
he said, "there, where the sticky pitch is boiling,
not yet had Michel Zanche's soul arrived,
when in his stead this fellow left behind
a devil in his body, as did also
one of his kinsmen, who with him performed
the treachery. But stretch thy hand here now,
and ope mine eyes!" And yet I oped them not,
for rudeness shown to him was courtesy.

Ah, Genoese! ye men estranged from all
morality, and full of every vice,
why from the earth are ye not wholly driven?
for with the meanest spirit of Romagna,
I found one such of you, that, for his deeds,
in soul he bathes already in Cocytus,
and seems in body still alive above.

INFERNO XXXIV

Circolo Nono. Tradimento. Cocito
Traditori de' Benefattori. Lucifero

" *Vexilla Regis prodeunt Inferni*
verso di noi; però dinanzi mira,"
disse il Maestro mio, " se tu il discerni."
Come, quando una grossa nebbia spira, 4
o quando l' emisperio nostro annotta,
par da lungi un molin che il vento gira;
veder mi parve un tal dificio allotta; 7
poi per lo vento mi ristrinsi retro
al Duca mio; chè non gli era altra grotta.
Già era, e con paura il metto in metro, 10
là dove l' ombre eran tutte coperte
e trasparean come festuca in vetro;
altre sono a giacere; altre stanno erte, 13
quella col capo, e quella con le piante;
altra, com' arco, il volto a' piedi inverte.
Quando noi fummo fatti tanto avante, 16
ch' al mio Maestro piacque di mostrarmi
la Creatura ch' ebbe il bel sembiante,
dinanzi mi si tolse, e fe' restarmi, 19
" Ecco Dite," dicendo, " ed ecco il loco,
ove convien che di fortezza t' armi! "

INFERNO XXXIV

The Ninth Circle. Treachery. Cocytus
Traitors to their Benefactors. Lucifer

"The banners of the King of Hell advance
toward us; now, therefore, look ahead of thee,"
my Teacher said, "and see if thou perceive him."
As, when a heavy fog is breathed abroad,
or when at night our hemisphere grows dark,
a windmill looks when seen from far away;
even such a structure seemed I now to see;
then, for the wind, I shrank behind my Leader,
for other shelter was there none. I now —
and 't is with fear I put it into verse, —
was where the shades were wholly covered up,
and visible as is a straw in glass;
some lying are; and some are standing up,
one on his head, the other on his soles;
one, like a bow, bends toward his feet his face.
When we had gone so far ahead, that now
it pleased my Teacher to reveal to me
the Creature who once seemed so beautiful,
he stepped from where he was in front of me,
stopped me, and said: "Lo Dis, and lo the place,
where thou must arm thyself with fortitude!"

Com' io divenni allor gelato e fioco, 22
nol dimandar, Lettor, ch' io non lo scrivo,
però ch' ogni parlar sarebbe poco.
Io non morii, e non rimasi vivo; 25
pensa oramai per te, s' hai fior d' ingegno,
qual io divenni, d' uno e d' altro privo.
L' Imperator del Doloroso Regno 28
da mezzo il petto uscìa fuor della ghiaccia;
e più con un Gigante io mi convegno
che i Giganti non fan con le sue braccia; 31
vedi oggimai quant' esser dee quel tutto,
che a così fatta parte si confaccia.
S' ei fu sì bel, com' egli è ora brutto, 34
e contra il suo Fattore alzò le ciglia,
ben dee da lui procedere ogni lutto.
Oh, quanto parve a me gran maraviglia, 37
quando vidi tre facce alla sua testa!
l' una dinanzi, e quella era vermiglia;
l' altre eran due, che s' aggiugièno a questa 40
sopr' esso il mezzo di ciascuna spalla,
e sè giungièno al loco della cresta;
e la destra parea tra bianca e gialla; 43
la sinistra a vedere era tal, quali
vegnon di là onde il Nilo s' avvalla.
Sotto ciascuna uscivan due grand' ali, 46
quanto si convenìa a tanto uccello;
vele di mar non vid' io mai cotali.

CANTO XXXIV

How frozen and how weak I then became,
ask thou not, Reader, for I write it not,
because all speech would be of small avail.
I did not die, nor yet remained alive;
think for thyself now, hast thou any wit,
what I became, of both of these deprived.

The Emperor of the Realm of Woe stood forth
out of the ice from midway up his breast;
and I compare more closely with a Giant,
than merely with his arms the Giants do;
consider now how great that whole must be,
that with such parts as these may be compared.
If, once as beautiful as ugly now,
he still raised up his brows against his Maker,
justly doth every woe proceed from him.

Oh, what a marvel it appeared to me,
when I beheld three faces to his head!
One was in front of us, and that was red;
the other two were to the latter joined
right o'er the middle of each shoulder-blade,
and met each other where he had his crest;
that on the right twixt white and yellow seemed;
the left one such to look at, as are those
who come from there, where valeward flows the Nile.
Under each face two mighty wings stretched out,
of size proportioned to so huge a bird;
sails of the sea I never saw so large.

Non avean penne, ma di vipistrello
  era lor modo; e quelle svolazzava,
  sì che tre venti si movean da ello;
quindi Cocìto tutto s' aggelava.
  Con sei occhi piangeva, e per tre menti
  gocciava il pianto e sanguinosa bava.
Da ogni bocca dirompea co' denti
  un peccatore, a guisa di maciulla,
  sì che tre ne facea così dolenti.
A quel dinanzi il mordere era nulla
  verso il graffiar, chè talvolta la schiena
  rimanea della pelle tutta brulla.
" Quell' anima lassù che ha maggior pena,"
  disse il Maestro, " è Giuda Scariotto,
  che il capo ha dentro, e fuor le gambe mena.
Degli altri due c' hanno il capo di sotto,
  quei che pende dal nero ceffo è Bruto;
  vedi come si torce, e non fa motto!
E l' altro è Cassio, che par sì membruto.
  Ma la notte risurge; ed oramai
  è da partir, chè tutto avem veduto."
Com' a lui piacque, il collo gli avvinghiai;
  ed ei prese di tempo e loco poste;
  e, quando l' ali furo aperte assai,
appigliò sè alle vellute coste;
  di vello in vello giù discese poscia
  tra il folto pelo e le gelate croste.

They had no feathers, but were like a bat's
in fashion; these he flapped in such a way,
that three winds issued forth from him; thereby
Cocytus was completely frozen up.
With six eyes he was weeping, and his tears
and bloody slaver trickled o'er three chins.
In each mouth, as a heckle would have done,
a sinner he was crushing with his teeth,
and thus was causing pain to three of them.
To him who was in front of us the biting
was nothing to the clawing, for at times
his back remained completely stripped of skin.
  " That soul up there which hath the greatest pain
Judas Iscariot is," my Teacher said,
" who hath his head within, and plies his legs
without. Of the other two, whose heads are down,
Brutus is he who from the black snout hangs;
see how he writhes, and utters not a word!
Cassius the other is, who so big-limbed
appears. But night is coming up again,
and now 't is time to leave, for we 've seen all."
  Then, as it pleased him, I embraced his neck,
and he availed himself of time and place,
and when the wings were opened wide enough,
he firmly grasped the shaggy flanks, and then
from tuft to tuft he afterward descended
between the matted hair and frozen crusts.

Quando noi fummo là dove la coscia 76
si volge appunto in sul grosso dell' anche,
lo Duca con fatica e con angoscia
volse la testa ov' egli avea le zanche, 79
ed aggrappossi al pel com' uom che sale,
sì che in Inferno io credea tornar anche.
" Attienti ben, chè per sì fatte scale," 82
disse il Maestro, ansando com' uom lasso,
" conviensi dipartir da tanto male."
Poi uscì fuor per lo foro d' un sasso, 85
e pose me in su l' orlo a sedere;
appresso porse a me l' accorto passo.
Io levai gli occhi, e credetti vedere 88
Lucifero com' io l' avea lasciato;
e vidili le gambe in su tenere.
E s' io divenni allora travagliato, 91
la gente grossa il pensi, che non vede
qual è quel punto ch' io avea passato.
" Lèvati su " disse il Maestro, " in piede! 94
la via è lunga e il cammino è malvagio,
e già il sole a mezza terza riede."
Non era caminata di palagio 97
là 'v' eravam, ma natural burella,
ch' avea mal suolo e di lume disagio.
" Prima ch' io dell' abisso mi divella, 100
Maestro mio," diss' io, quando fui dritto,
" a trarmi d' erro un poco mi favella.

CANTO XXXIV

When we were come to where the thigh turns round,
just at the thick part of the hips, my Leader
with tiring effort and with stress of breath
turned his head round to where his legs had been,
and seized the hair as one would who ascends;
hence I thought we were going back to Hell.

" Hold fast to me, for by such stairs as these "
panting like one worn out, my Teacher said,
" must such great wickedness be left behind."
Then, through an opening in the rock he issued,
and, after seating me upon its edge,
over toward me advanced his cautious step.

Raising mine eyes, I thought that I should still
see Lucifer the same as when I left him;
but I beheld him with his legs held up.
And thereupon, if I became perplexed,
let those dull people think, who do not see
what kind of point that was which I had passed.

" Stand up " my Teacher said, " upon thy feet!
the way is long and difficult the road,
and now to middle-tierce the sun returns."

It was no palace hallway where we were,
but just a natural passage under ground,
which had a wretched floor and lack of light.

" Before I tear myself from this abyss,
Teacher," said I on rising, " talk to me
a little, and correct my wrong ideas.

Ov' è la ghiaccia ? E questi com' è fitto 103
sì sottosopra ? E come in sì poc' ora
da sera a mane ha fatto il sol tragitto ? "
Ed egli a me: " Tu imagini ancora 106
d' esser di là dal centro, ov' io mi presi
al pel del Vermo reo, che il mondo fóra.
Di là fosti cotanto, quant' io scesi; 109
quando mi volsi, tu passasti il punto
al qual si traggon d' ogni parte i pesi;
e se' or sotto l' emisperio giunto, 112
ch' è contrapposto a quel che la gran secca
coperchia, e sotto il cui colmo consunto
fu l' Uom che nacque e visse senza pecca; 115
tu hai li piedi in su picciola spera,
che l' altra faccia fa della Giudecca.
Qui è da man, quando di là è sera; 118
e questi, che ne fe' scala col pelo,
fitto è ancora sì, come prim' era.
Da questa parte cadde giù dal Cielo; 121
e la terra, che pria di qua si sporse,
per paura di lui fe' del mar velo,
e venne all' emisperio nostro; e forse 124
per fuggir lui lasciò qui il luogo vòto
quella che appar di qua, e su ricorse."
Loco è laggiù da Belzebù rimoto 127
tanto, quanto la tomba si distende,
che non per vista, ma per suono è noto

Where is the ice? And how is this one fixed
thus upside down? And in so short a time
how hath the sun from evening crossed to morn?"

Then he to me: "Thou thinkest thou art still
beyond the center where I seized the hair
of that bad Worm who perforates the world.
While I was going down, thou wast beyond it;
but when I turned, thou then didst pass the point
to which all weights are drawn on every side;
thou now art come beneath the hemisphere
opposed to that the great dry land o'ercovers,
and 'neath whose zenith was destroyed the Man,
who without sinfulness was born and died;
thy feet thou hast upon the little sphere,
which forms the other surface of Judecca.
'T is morning here, whenever evening there;
and he who made our ladder with his hair,
is still fixed fast, ev'n as he was before.

He fell on this side out of Heaven; whereat,
the land, which hitherto was spread out here,
through fear of him made of the sea a veil,
and came into our hemisphere; perhaps
to flee from him, what is on this side seen
left the place empty here, and upward rushed."

There is a place down there, as far removed
from Beelzebub, as e'er his tomb extends,
not known by sight, but by a brooklet's sound,

d' un ruscelletto, che quivi discende
per la buca d' un sasso, ch' egli ha roso,
col corso ch' egli avvolge, e poco pende.
Lo Duca ed io per quel cammino ascoso
entrammo a ritornar nel chiaro mondo;
e, senza cura aver d' alcun riposo,
salimmo su, ei primo ed io secondo,
tanto ch' io vidi delle cose belle
che porta il ciel, per un pertugio tondo;
e quindi uscimmo a riveder le stelle.

which flows down through a hole there in the rock,
gnawed in it by the water's spiral course,
which slightly slopes. My Leader then, and I,
in order to regain the world of light,
entered upon that dark and hidden path;
and, without caring for repose, went up,
he going on ahead, and I behind,
till through a rounded opening I beheld
some of the lovely things the sky contains;
thence we came out, and saw again the stars.

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